

OCT 13 1925

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✓ THE PONY EXPRESS ✓

✓ Photoplay in 10 reels ✓

✓ By Henry James Forman ✓

and Walter Woods ✓

Directed by James Cruze

Author of the photoplay (under section 62)
Famous Players Lasky Corporation of U.S.

A JAMES CRUZE Production
With BETTY COMPSON
Ricardo Cortez Ernest Torrence
Wallace Beery

A Paramount Picture

THE PONY EXPRESS

10' Colored Banner

Epic Film Glorifies Heroic Riders of the Plains

FILM FACTS IN TABLOID

DIRECTOR

JAMES CRUZE—his is an art that appeals to the masses and the classes, to the critics and the public, for he has been able to catch Life itself and transfer it in thrilling adventure to the screen.

AUTHORS

Henry James Forman, novelist and former editor of Collier's Weekly, collaborated with Walter Woods, prominent screen scenarist, in writing "The Pony Express." The story has also been published in book form and will appear simultaneously with the release of the film.

SCENARIST

Walter Woods—he is responsible for many of the screen adaptations of Cruze's previous successes.

CAST

Molly Jones.....Betty Compson
Jack Weston.....Ricardo Cortez
"Ascension" Jones.....Ernest Torrence
"Rhode Island" Red.....Wallace Beery
Jack Slade.....George Bancroft
Charlie Bent.....Frank Lackteen
Billy Cody.....John Fox, Jr.
William Russell.....William Turner
Senator Glen.....Al Hart
Sam Clemens.....Charles Gerson
Aunt.....Rose Tapley
Baby.....Vondell Darr

CAMERAMAN

Karl Brown—he also photographed "The Covered Wagon," "Beggar on Horseback" and other big Cruze productions.

FOOTAGE

100 reels—9,500 feet

TYPE OF STORY

A thrilling, colorful, historic tale of the old West. Based on the true story of the romantic Pony Express, which carried the mail 1966 miles from Missouri to California in seven and one-half days.

BACKGROUND

Like "The Covered Wagon," "The Pony Express" is a genuine historic episode in the building up of America, sustained in effort, patriotic in conception, heroic in execution, having a vital bearing on our national life.

For that reason tremendous effort was made to have the picture historically correct down to the minutest detail. Months were spent in painstaking study and research and in obtaining locations that exactly duplicated the scenes of the story in 1860. From forgotten documents and records of that period in the Congressional Library at Washington and in the state libraries of Wyoming, Colorado, Utah and California, a mass of authentic data was obtained of intrinsic historic interest, aside from its value to the picture. In addition, thousands of historic relics, souvenirs and rare properties of all kinds were gathered for use in the production.

For the faithful reproduction of the frontier West of sixty-five years ago, the old city of Sacramento was rebuilt, the old river dock was reconstructed and an antiquated river boat was resurrected and recommissioned. Similarly, the old town of Julesburg, Colorado, was rebuilt on a vast stretch of virgin prairie near

Betty Compson, Ricardo Cortez, Ernest Torrence and
Wallace Beery Head Brilliant Cast in Titanic
Spectacle Romance of Frontier West

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Here it is—"The Pony Express"—a titanic epic masterpiece in which Cruze recreates with spectacular effect and superlative craftsmanship another memorable chapter in the glorious history of the making of America.

"The Pony Express" is a vivid cross-section of those unsettled, turbulent, pre-Civil War days when the fate of our nation trembled in the balance; when the slavery question was a burning issue and tremendous forces were marshalling on both sides preparatory to splitting the Union asunder; when the lightning riders of the Pony Express were the only means of communication between the wavering fringe of civilization in western Missouri and the new and mighty empire on the Pacific, which had leaped to the forefront of importance by the discovery of gold.

Against this vast, panoramic background, midst outdoor settings of entrancing picturesqueness, Cruze has built the structure of a great, vital and human story—a story not only teeming with incidents of historic interest and significance, of political intrigue, sinister plotting, frontier banditry and Indian warfare, but a story filled with flashing romance, tender love scenes, refreshing humor and authentic thrills. And all

of these distinctive elements Cruze has skillfully molded together into an inspiring cinematic symphony that is certain to stir every true American to the core!

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A PARAMOUNT PICTURE
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"The Pony Express" is one of the supreme screen achievements—an enduring motion picture classic that epitomizes the heroic spirit of the frontier West.

The Story

The time is early in 1860. North and South are equally divided on the slave question. Political eyes are turned to California, as its attitude and resources will strengthen either party.

Because of his anti-slavery orations, Jack Weston, debonair gambler and dead shot, has been marked for death by the "Knights of the Golden Circle," a secret society, headed by Senator Glen, an unscrupulous politician, who is an avowed Secessionist. Weston, however, makes a sensational escape and goes to Julesburg, Colorado, where he becomes a Pony Express rider.

Between Weston and Slade, superintendent of the Overland Stage Company, a bitter rivalry springs up for the hand of Molly Jones, a popular local belle. Slade has arranged with Glen, in the event Lincoln is elected, to send a fake dispatch to California announcing his defeat, in order to swing the Golden State to the Southern cause. Charlie Bent, the half-breed head of a band of Sioux Indians, and secretly in league with Slade, plans to take advantage of the excitement and raid the town.

Weston, having learned of Slade's plot, obtains possession of the true dispatch and starts West with it. Meeting the Pony Express rider coming East, Weston persuades him to change runs and take the vital dispatch on West, while he, himself, with the eastbound mail, returns to Julesburg. The murderous attack on the town by Bent and his Indians has already begun, but the timely arrival of a regiment of soldiers saves the day.

Slade promptly discharges Weston on a technicality, so the latter, in company with Molly and her father, starts for Sacramento. Meanwhile, news of Lincoln's election has reached California, causing the state to declare itself squarely for the Union. Back in Julesburg, Slade—an ironic historic touch—is promoted by the Overland Stage Company for his supposed bravery in defending the town.

The last incident of all is the marriage of Weston and Molly. War has been declared. Weston has joined the army and the volunteers are marching down the street singing, "We are Fighting for the Union."

HIGHLIGHTS OF PICTURE

THE plot of "The Pony Express" is essentially different, first because its background is unique—there is only one "Pony Express" in history and this is its story—and secondly because it develops naturally and logically midst scenes of crudity, humor and pathos as they all too vividly existed on the western frontier in the volcanic days of 1860.

One of the most exciting and romantic sequences is that depicting the run of the first Pony Express, from the time it leaves St. Joseph, Missouri, over the plains, the valleys, the "bad lands," across the Rockies, over the shifting salt sands of the Great Salt Lake basin, over the snow-drift trails of the towering Sierras, to Sacramento, California, mecca of the gold rush, the end of the Pony Express, whence the mail is carried to San Francisco by riverboat.

Words alone cannot describe the heart-stirring events that occur in and about Sacramento and which Cruze has pictured with graphic fidelity. The scenes of the city, with its hysterical excitement over the pony rider's first trip, its heated and picturesque political parades, the coming of the riverboat, the arrival of the news of Lincoln's election, closely followed by the declaration of war, and finally, the flocking of miners to the Union cause and their marching away as volunteers, are gripping, moving and inspiring.

There is a ripping good Indian

fight—the spectacular highspot in the picture—when the Sioux raid the city of Julesburg, burning part of it before the troops arrive and drive them out. More than 500 Indians and a like number of soldiers take part in this scene.

For the first time, Mark Twain, the noted humorist, is pictured on the screen—not the Mark Twain of old age, but as a strapping youth. Billy Cody, the youthful "Buffalo Bill" and Brigham Young, the famous Mormon leader, are two outstanding historic characters who appear in the picture.

Not the least of the production's interesting highlights is the half-pathetic struggle of religion to gain a foothold on the frontier, where there were as many good men as there were bad, the only thing in common being that none of them went to church!

The final clinching bit of evidence that stamps "The Pony Express" as refreshingly different is this: the villain is not killed. Instead, Slade, the notorious bad man, is promoted for his supposed bravery and efficiency. That is an ironic touch that is historically true!

Note: the above pointers merely represent a few of the tremendous and spectacular scenes in the production. To thoroughly appreciate the magnitude of "The Pony Express" is to see it.

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"The Pony Express" is James Cruze's Successor to "The Covered Wagon"

Advance Stories, Exploitation and Reviews

James Cruze's "Pony Express" Due at Rialto

Picture, Hailed as "The Covered Wagon's" Only Rival, Opens Sunday

THE widely heralded and long expected western special, "The Pony Express," which James Cruze directed for Paramount, with a brilliant cast of several thousand players, headed by Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery, will make its local debut at the Rialto next Sunday.

This mighty frontier spectacle gives Cruze the unique distinction of producing the only photoplay that seriously threatens the supremacy heretofore maintained by his first great epic, "The Covered Wagon." And there is much these two classics have in common.

Like its distinguished predecessor, "The Pony Express" is a powerful story combining historical fact with the element of romance that characterized the West of pioneer days. But although its climax is as tremendous, and its ending as emotional and beautiful as that of "The Covered Wagon", its love theme is more appealing, its background more fascinating, and its dramatic episodes more startling, more thrilling and more colorful.

The action of the plot is laid in 1860, in the dark days just before the Civil War, and deals with the struggle between North and South to gain control of California with its prestige and enormous resources of gold. In this bitter political contest, with its plotting and intrigue, gun-fighting and bloodshed, the crack riders of the Pony Express played a significant and important part.

Besides the heroic achievements of the Pony Express, the production vividly and authentically depicts the violent yet picturesque life of the primitive West. Of the many historical characters who are portrayed, particular interest attaches to the youthful Mark Twain, the stripling Buffalo Bill and the famous Mormon leader, Brigham Young.

Henry James Forman, former editor of Collier's Weekly, and Walter Woods, one of the most experienced scenarists in the film industry, collaborated on the story of "The Pony Express."

Epic Historic Western Coming to the Rialto

Acclaimed as a monumental screen achievement and hailed as the greatest historical western since "The Covered Wagon," "The Pony Express," James Cruze's titanic frontier production, begins its local engagement at the Rialto next Sunday.

In this picturization of the story by Henry James Forman and Walter Woods, Cruze has opened another chapter in the history of America. It is a chapter filled with the glorious romance, the authentic incidents, the thrilling episodes, and above all the wonderful humor of the uncivilized West that has gone, molded together into a great pictorial epic of our national life, as only Cruze can do it.

Under the magic hand of this directorial genius, the days of 1860 spring to life. Once again the phantom riders of the Pony Express thunder out of St. Joseph, Missouri, and Sacramento, California, carrying the fast mail. Once again sinister political forces plot to gain control of California. Once again the savage Sioux Indians launch a terrific attack on Julesburg, Colorado, and burn part of the town before they are driven out by the troops. Once again news of Abraham Lincoln's election to the Presidency arouses the country to a frenzy of excitement. And once again a thousand and one other stirring and dramatic events flash forth in all their vivid realism.

Intertwined with the more spectacular scenes is a wistful love tale, which serves to balance the slashing action of the plot with quieter moments of pathos, tenderness and genuine heart appeal.

It takes experienced players to do justice to such a tremendous story, and the presence in the cast of such

PUTTING IT OVER RIGHT

REMEMBER: in "The Pony Express" you are advertising not only an epic motion picture, produced on the same spectacular and monumental scale as "The Covered Wagon," but you are exploiting one of the

and colorful chapters in history. You can't tell a story from its background—they are inextricably intertwined, and

that means the production has a two-fold appeal. It appeals to the fundamental emotions and it appeals to the deep-rooted patriotism inherent in every true American.

Your entire campaign of advertising, publicity and exploitation should be so arranged that both these appeals are equally emphasized.

EXPLOITATION STUNT SUPREME

Properly handled, the following simple and comparatively inexpensive exploitation stunt will arouse tremendous excitement and sensational interest. It will make your theatre and the picture the talk of the town. Here are the details:

Start your campaign about two weeks before your playdate. Thru publicity stories, advertisements and billboards let the whole town know when you are to show THE PONY EXPRESS and what it's all about.

One week prior to your playdate, go to the newspapers, public officials, postal authorities, boy scout organizations, etc., and tell them that you have made arrangements with the Paramount exchange to send you a print of the picture by pony express, and ask them to help you stage a patriotic rally on the day the pony express rider arrives, which of course, will be the opening day of the showing. The historic significance of THE PONY EXPRESS is so great that you will experience little difficulty in getting their active cooperation. As soon as you receive assurances of their support, make a public announcement to the effect that "the print of James Cruze's historic American epic, THE PONY EXPRESS, will arrive by special pony express rider; grand patriotic rally; speech by the Mayor; parade by the post office employees and boy scouts; etc."

For the pony express rider, try to get a big, strapping fellow, who is a crack horseman. If possible he should be able to blow a bugle, as in the olden days, all pony express riders carried bugles that echoed the "pony express call," so that the way would be cleared. Dress your man up in some sort of a cowboy outfit, a revolver strapped at his side. Get him a spirited horse and be sure that you don't forget the mail pouch, with the words THE PONY EXPRESS on it.

On the appointed day, the rider will call at the Paramount exchange, get the print which he will put in the mail sack, and ride with it to town. Where it isn't practicable for the rider to travel all the way from the exchange, either because the distance is too great or the roads are bad, you can "plant" him a couple of miles outside the town, and at a prearranged signal, have him ride in.

The ideal arrangement would be to have the Mayor, newspaper men, postal employees, boy scouts and all the rest waiting for the rider at the city or town hall. Then when he arrives, the Mayor can make a little speech, and after that have everybody parade thru the main street to the theatre. At the theatre you can have further ceremonies if you want to. In fact, there is no limit to the incidental stunts you can put over in connection with this patriotic rally.

Newspaper Teasers —

THE PONY EXPRESS is on its way to (name of your town).

Did you get that letter via THE PONY EXPRESS?

Is the Air Mail surer than THE PONY EXPRESS?

Ask Grandpa about THE PONY EXPRESS!

School tie-up—prizes for the best composition submitted by any school-boy or girl on the subject: The historic significance of THE PONY EXPRESS. Or prizes and theatre tickets to the boys and girls who make the best signs advertising THE PONY EXPRESS. Have them carry the signs held aloft on poles or rods from their homes to the theatre at a certain time. Get the school authorities to announce the picture in the classrooms, school bulletins, etc. In return for which, you can hold a special children's matinee at reduced admission prices.

If there is an amusement park containing a pony track, be sure to tie up there with banners.

Try to locate some oldtime pioneers in your city who had anything to do with the pony express or may even have been riders themselves.

THE PONY EXPRESS has been published in book form. Tie up with bookstores as well as with libraries. In addition to your announcement on the back of the book, you can

Have a pony express rider, properly

costumed, ride around the streets, close to the sidewalks, distributing heralds. You can also use the pony express rider in connection with a parade staged by the postal employees or boy scouts. With a few banners and a band, this would make a great ballyhoo.

Get the Postmaster's permission to place cards in the post office, on mail delivery trucks and mail boxes along this order:

In 1860
THE PONY EXPRESS
In 1925
THE AIR MAIL

.....to.....in.....hours!
You can see "The Pony Express" at the Rialto and realize the amazing progress made by the Post Office Dept. in 65 years.

You can make similar tie-ups with telegraph and telephone companies, railroads, radio stores, etc.

An excellent stunt would be to send by pony express rider special letters to the Mayor, Postmaster, and other public officials, inviting them to be present on the opening night as your guests. For these letters, print up special envelopes on which there should be a cut of a pony express rider, and the words "VIA PONY EXPRESS" under it. You can

"Pony Express" Milestone in Film Annals

Historical Realities Vie With Humanities in New Cruze Pioneer Epic

IF the sensational enthusiasm of those who witnessed the local premiere of James Cruze's mighty Paramount western, "The Pony Express" at the Rialto Theatre last night, may be accepted as a criterion, then the director has

produced another epic screen piece.

"The Pony Express" has the historical realism and majestic scale that distinguished its famous predecessor, but it is more colorful a spectacle and more thrilling a romance than the picturization of Emerson Hough's great novel.

And well it might be! For in all the glamorous history of America, no chapter sizzles with such exciting, picturesque and momentous events as that which deals with those feverish, restless days, early in 1860, when the dark clouds of the Civil War were swiftly but surely gathering on the horizon, and the daredevil riders of the Pony Express were in the heyday of their glory.

Not only has Cruze succeeded in giving a graphic, unforgettable picture of the stirring achievements of these rugged heroes, who established the first active communication between the East and the West, but with their terrific hardships, dangerous escapes and glorious victories as a dramatic background, he has deftly interwoven an irresistibly appealing love-plot that lends a softening influence to the dynamic action.

To say that the characterizations fully measure up to the greatness of the story is to pay a well deserved tribute to the wholly delightful performance of Betty Compson as the heroine; to the histrionic ability and two-fisted manliness of Ricardo Cortez in the role of the fearless pony express rider; to the artistry of Ernest Torrence whose portrayal of the eccentric religious fanatic is a memorable piece of acting; to the versatility of Wallace Beery, who adds to his laurels by playing a happy-go-lucky vagabond with a rollicking Chaplinesque touch, and to the host of minor players who acquire themselves with distinction.

Henry James Forman, prominent author and editor, wrote "The Pony Express" in collaboration with Walter Woods, well known scenarist. The production marks another milestone in the history of motion pictures.

(Review No. 2)

Genius, someone has said, is the capacity for taking pains, and if the definition be accepted, certainly "The Pony Express," which opened last night at the Rialto Theatre, is a product of genius—the genius of James Cruze.

As the title suggests, the plot centers about the pony express riders who maintained communication between the East and the West in the early days of 1860. The country was at that time undergoing a titanic political upheaval due to the slavery issue and strenuous efforts were being made to swing California to the Southern cause. It was largely through the instrumentality of the Pony Express that the Golden State was saved to the Union cause.

With swift, bold strokes of genius Cruze has built up against a remarkable natural panorama of the uncivilized frontier as a setting the whole amazing pattern of those memorable episodes which eventually culminated in Civil War. Combined with the adventures of the pony express riders, the portrayal of the crude life of the pioneers, the frontier banditry and savage Indian attacks, there is a heart-tugging love story and rare comedy.

The acting honors are equally divided among Betty Compson, as the popular frontier belle, Ricardo Cortez, in the character of an intrepid pony express rider, Ernest Torrence, who combines religious zeal with blacksmithing, and Wallace Beery, giving an inimitable comedy performance.

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Under the magic hand of this directorial genius, the days of 1860 spring to life. Once again the phantom riders of the Pony Express thunder out of St. Joseph, Missouri, and Sacramento, California, carrying the fast mail. Once again sinister political forces plot to gain control of California. Once again the savage Sioux Indians launch a terrific attack on Julesburg, Colorado, and burn part of the town before they are driven out by the troops. Once again news of Abraham Lincoln's election to the Presidency arouses the country to a frenzy of excitement. And once again a thousand and one other stirring and dramatic events flash forth in all their vivid realism.

Intertwined with the more spectacular scenes is a wistful love tale, which serves to balance the slashing action of the plot with quieter moments of pathos, tenderness and genuine heart appeal.

It takes experienced players to do justice to such a tremendous story, and the presence in the cast of such film favorites as Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery proves conclusively that Cruze was alive to his responsibility in this respect.

OVER RIGHT

REMEMBER: in "The Pony Express" you are advertising not only an epic motion picture, produced on the same spectacular and monumental scale as "The Covered Wagon," but you are exploiting one of the most interesting, public and exploitation should be so arranged that both these appeals are equally emphasized.

that means the production has a two-fold appeal. It appeals to the fundamental emotions and it appeals to the deep-rooted patriotism inherent in every true American.

EXPLOITATION STUNT SUPREME

Properly handled, the following simple and comparatively inexpensive exploitation stunt will arouse tremendous excitement and sensational interest. It will make your theatre and the picture the talk of the town. Here are the details:

Start your campaign about two weeks before your playdate. Thru publicity stories, advertisements and billboards let the whole town know when you are to show THE PONY EXPRESS and what it's all about.

One week prior to your playdate, go to the newspapers, public officials, postal authorities, boy scout organizations, etc., and tell them that you have made arrangements with the Paramount exchange to send you a print of the picture by pony express, and ask them to help you stage a patriotic rally on the day the pony express rider arrives, which of course, will be the opening day of the showing. The historic significance of THE PONY EXPRESS is so great that you will experience little difficulty in getting their active cooperation. As soon as you receive assurances of their support, make a public announcement to the effect that "the print of James Cruze's historic American epic, THE PONY EXPRESS, will arrive by special pony express rider; grand patriotic rally; speech by the Mayor; parade by the post office employees and boy scouts; etc."

For the pony express rider, try to get a big, strapping fellow, who is a crack horseman. If possible he should be able to blow a bugle, as in the olden days, all pony express riders carried bugles that echoed the "pony express call," so that the way would be cleared. Dress your man up in some sort of a cowboy outfit, a revolver strapped at his side. Get him a spirited horse and be sure that you don't forget the mail pouch, with the words THE PONY EXPRESS on it.

On the appointed day, the rider will call at the Paramount exchange, get the print which he will put in the mail sack, and ride with it to town. Where it isn't practicable for the rider to travel all the way from the exchange, either because the distance is too great or the roads are bad, you can "plant" him a couple of miles outside the town, and at a prearranged signal, have him ride in.

The ideal arrangement would be to have the Mayor, newspaper men, postal employees, boy scouts and all the rest waiting for the rider at the city or town hall. Then when he arrives, the Mayor can make a little speech, and after that have everybody parade thru the main street to the theatre. At the theatre you can have further ceremonies if you want to. In fact, there is no limit to the incidental stunts you can put over in connection with this patriotic rally.

Newspaper Teasers — THE PONY EXPRESS is on its way to (name of your town).

Did you get that letter via THE PONY EXPRESS?

Is the Air Mail surer than THE PONY EXPRESS?

Ask Grandpa about THE PONY EXPRESS!

School tie-up—prizes for the best composition submitted by any school-boy or girl on the subject: The historical significance of THE PONY EXPRESS. Or prizes and theatre tickets to the boys and girls who make the best signs advertising THE PONY EXPRESS. Have them carry the signs held aloft on poles or rods from their homes to the theatre at a certain time. Get the school authorities to announce the picture in the classrooms, school bulletins, etc. In return for which, you can hold a special children's matinee at reduced admission prices.

If there is an amusement park containing a pony track, be sure to tie up there with banners.

Try to locate some oldtime pioneers in your city who had anything to do with the pony express or may even have been riders themselves.

THE PONY EXPRESS has been published in book form. Tie up with bookstores as well as with libraries. In addition to your announcement on the back of the heralds or rosettes, the libraries can list all their books, both fiction and historical that have anything to do with the old pony express system, and distribute them on all outgoing books.

Have a pony express rider, properly costumed, ride around the streets, close to the sidewalks, distributing heralds. You can also use the pony express rider in connection with a parade staged by the postal employees or boy scouts. With a few banners and a band, this would make a great ballyhoo.

Get the Postmaster's permission to place cards in the post office, on mail delivery trucks and mail boxes along this order:

In 1860
THE PONY EXPRESS

In 1925
THE AIR MAIL

.....to.....in..... hours!
You can see "The Pony Express" at the Rialto and realize the amazing progress made by the Post Office Dept. in 65 years.

You can make similar tie-ups with telegraph and telephone companies, railroads, radio stores, etc.

An excellent stunt would be to send by pony express rider special letters to the Mayor, Postmaster, and other public officials, inviting them to be present on the opening night as your guests. For these letters, print up special envelopes on which there should be a cut of a pony express rider, and the words "VIA PONY EXPRESS" under it. You can get the cut from the press sheet, and as for the copy for the letter, there is a good story on page 1 (next to the cut of James Cruze) which would serve the purpose admirably.

Film Annals Historical Realities Vie With Humanities in New Cruze Pioneer Epic

IF the sensational enthusiasm of those who witnessed the local premiere of James Cruze's mighty Paramount western, "The Pony Express" at the Rialto Theatre last night, may be accepted as a criterion, then the story of the world "The Covered Wagon," produced another epic screen piece.

"The Pony Express" has a historical realism and majestic a that distinguished its famous predecessor, but it is more colorful a spectacle and more thrilling a romance than the picturization of Emerson Hough's great novel.

And well it might be! For in all the glamorous history of America, no chapter sizzles with such exciting, picturesque and momentous events as that which deals with those feverish, restless days, early in 1860, when the dark clouds of the Civil War were swiftly but surely gathering on the horizon, and the daredevil riders of the Pony Express were in the hey-day of their glory.

Not only has Cruze succeeded in giving a graphic, unforgettable picture of the stirring achievements of these rugged heroes, who established the first active communication between the East and the West, but with their terrific hardships, dangerous escapes and glorious victories as a dramatic background, he has deftly interwoven an irresistibly appealing love-plot that lends a softening influence to the dynamic action.

To say that the characterizations fully measure up to the greatness of the story is to pay a well deserved tribute to the wholly delightful performance of Betty Compson as the heroine; to the histrionic ability and two-fisted manliness of Ricardo Cortez in the role of the fearless pony express rider; to the artistry of Ernest Torrence whose portrayal of the eccentric religious fanatic is a memorable piece of acting; to the versatility of Wallace Beery, who adds to his laurels by playing a happy-go-lucky vagabond with a rollicking Chaplinesque touch, and to the host of minor players who acquit themselves with distinction.

Henry James Forman, prominent author and editor, wrote "The Pony Express" in collaboration with Walter Woods, well known scenarist. The production marks another milestone in the history of motion pictures.

(Review No. 2)

Genius, someone has said, is the capacity for taking pains, and if the definition be accepted, certainly "The Pony Express," which opened last night at the Rialto Theatre, is a product of genius—the genius of James Cruze.

As the title suggests, the plot centers about the pony express riders who maintained communication between the East and the West in the early days of 1860. The country was at that time undergoing a titanic political upheaval due to the slavery issue and strenuous efforts were being made to swing California to the Southern cause. It was largely through the instrumentality of the Pony Express that the Golden State was saved to the Union cause.

With swift, bold strokes of genius Cruze has built up against a remarkable natural panorama of the uncivilized frontier as a setting the whole amazing pattern of those memorable episodes which eventually culminated in Civil War. Combined with the adventures of the pony express riders, the portrayal of the crude life of the pioneers, the frontier banditry and savage Indian attacks, there is a heart-tugging love story and rare comedy.

The acting honors are equally divided among Betty Compson, as the popular frontier belle, Ricardo Cortez, in the character of an intrepid pony express rider, Ernest Torrence, who combines religious zeal with blacksmithing, and Wallace Beery, giving an inimitable comedy performance as a lovable roustabout.

"The Pony Express" was adapted by Walter Woods from the story which he wrote in collaboration with Henry James Forman, well known author and editor.

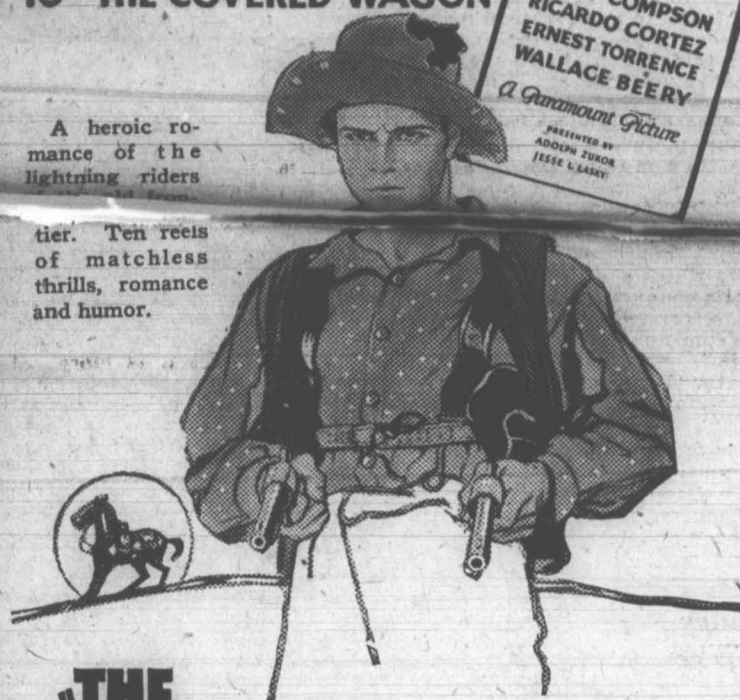
Press Ads, Rotogravure Magazine and Book

It's Here At Last!

JAMES CRUZE'S SUCCESSOR
TO "THE COVERED WAGON"

A heroic romance of the lightning riders

tier. Ten reels of matchless thrills, romance and humor.



"THE PONY EXPRESS"

Two-column Press Advertisement 2AX

ERLAND STAGE

a
Paramount
Picture

JAMES CRUZE'S
SUCCESSOR TO
"THE COVERED WAGON"

WITH
BETTY COMPSON
RICARDO CORTEZ
ERNEST TORRENCE
WALLACE BEERY

PRESENTED BY
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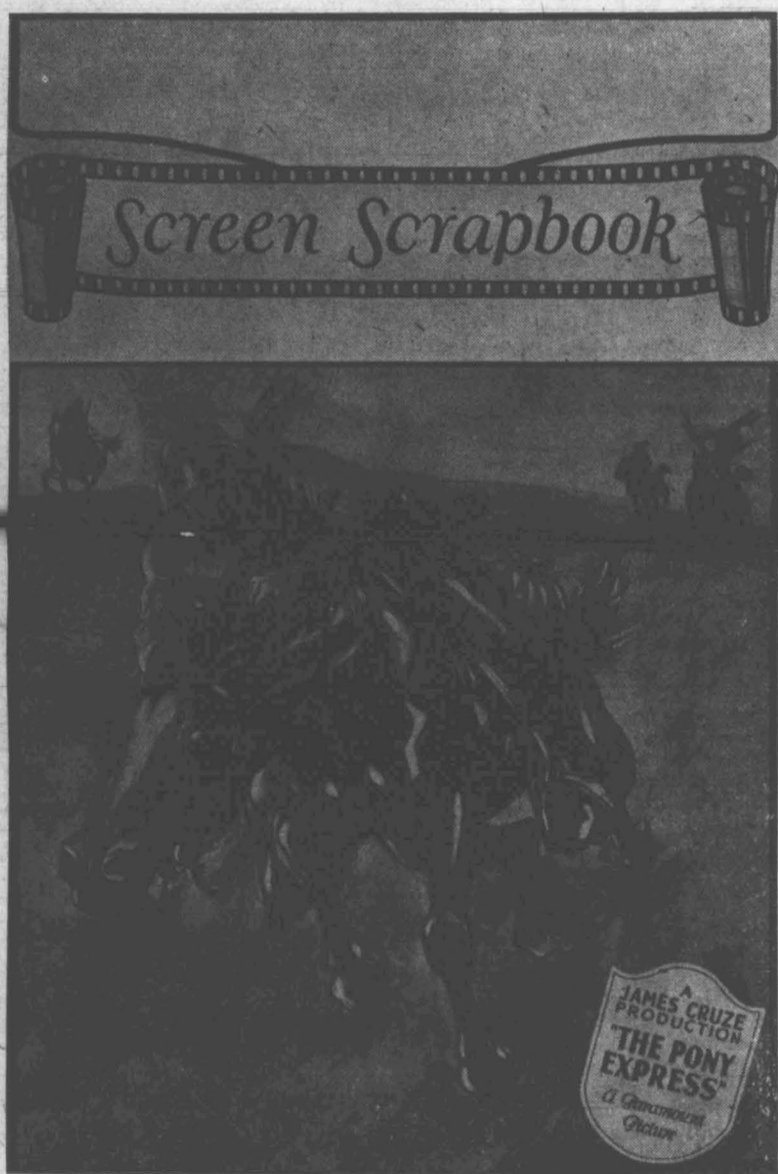
Ride and thrill
with The Pony
Express!

Over burning
ice and snow—
past savage In-
dians and dan-
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end!



"THE PONY EXPRESS"

Two-column Press Advertisement 2A



Four - Page Roto Magazine

Above is illustrated the cover of the four-page Roto Magazine on this production. Actual size is 11 x 17 inches.

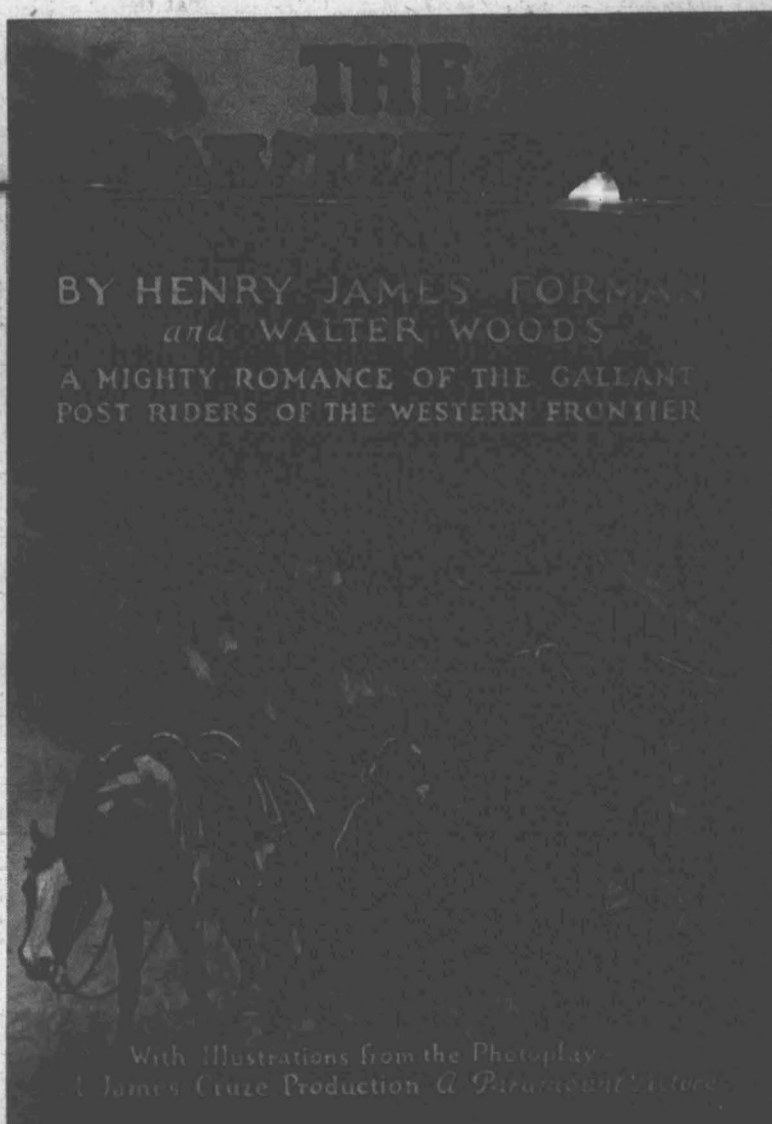
Ask your local Ad Sales Manager to tell you about their wonderful exploitation possibilities, and to explain how you can get your local merchants to buy space on the back page to reimburse you for your investment.

Great Book Tie-Up

Grosset and Dunlap, the biggest publishers of popular fiction, are putting the novel of "The Pony Express" out with the release of the picture. It has never before been published. Your book stores will clean up on it, just as they did on "The Covered Wagon." Get busy with your tie-ups!

BY HENRY JAMES FORMAN
and WALTER WOODS

A MIGHTY ROMANCE OF THE GALLANT
POST RIDERS OF THE WESTERN FRONTIER



With Illustrations from the Photoplay
James Cruze Production A Paramount Picture

It's Here At Last!

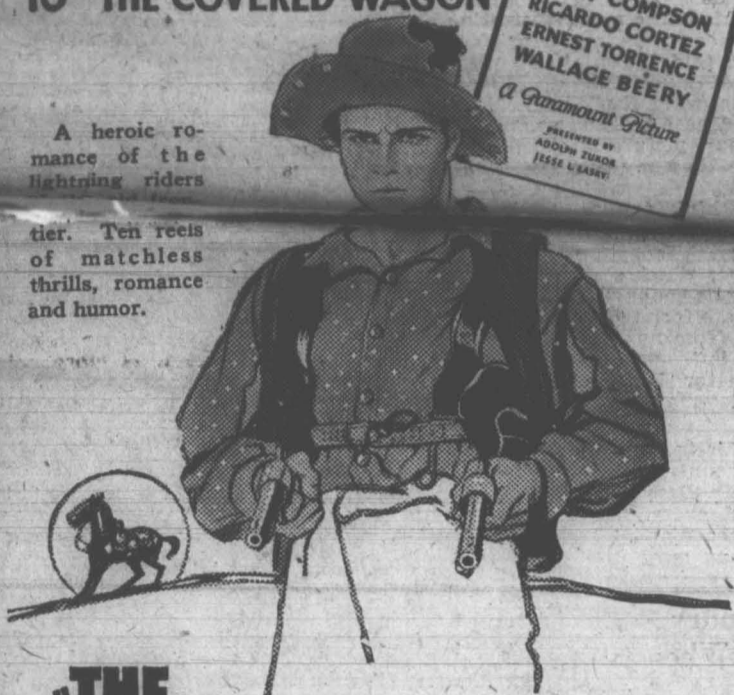
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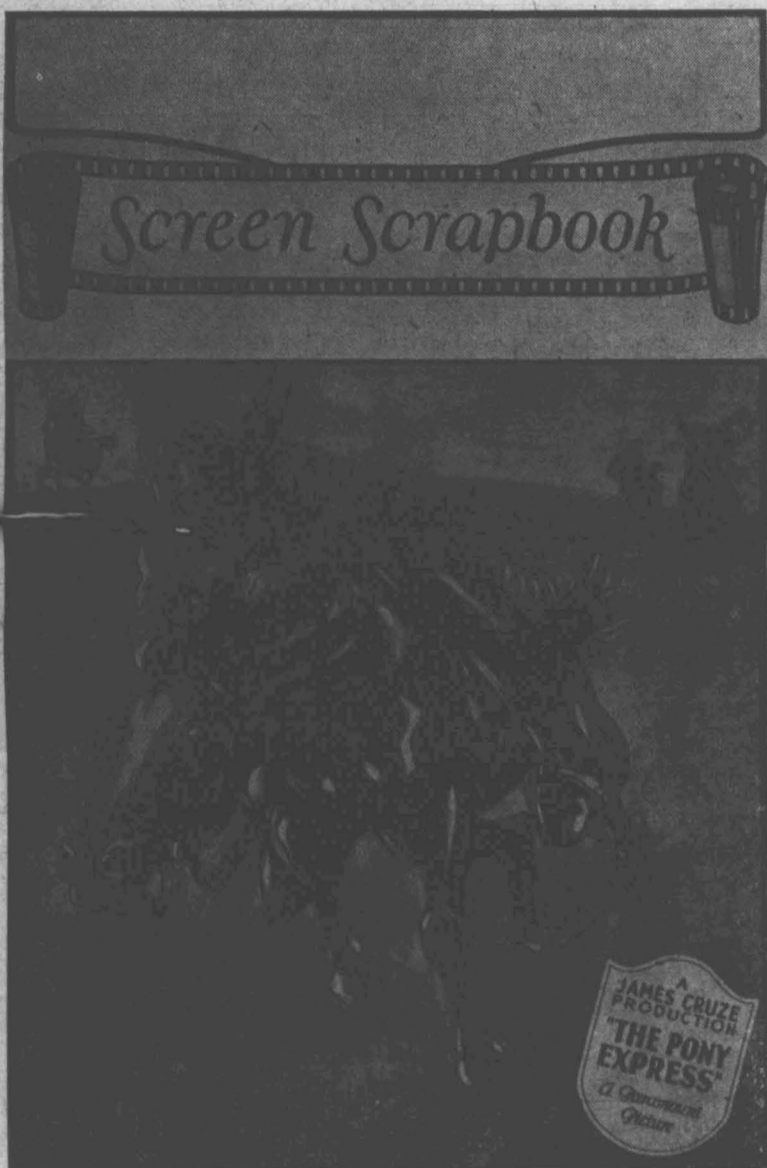
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Screen Scrapbook



A
JAMES CRUZE
PRODUCTION
"THE PONY
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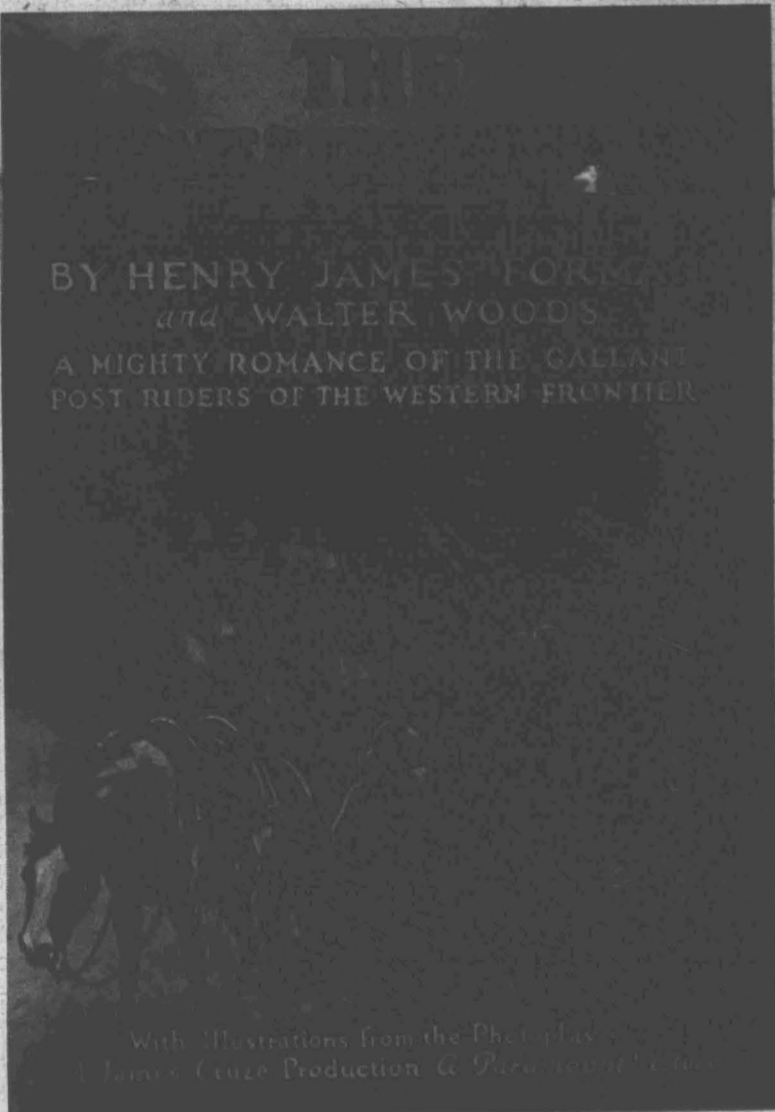
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With Illustrations from the Photoplay
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Publicity Is a Powerful Box Office Tonic

Villain Is Sportsman!

An incident has just come to light which tends to prove that moving picture villains are gentlemen and sportsmen off the screen.

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What did Wallace do?

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"Do you know who I am? Did you ever hear of Wallace Beery? Do you know I am taking part in a picture that will show your river country to the people in every city on the globe? What d'yer mean arresting a man like me?"

Did Wallace Beery put up that kind of talk? He did not. Wallace smiled. Then he dug down in his pocket and fished up two ten-dollar bills and handed them to the court with the remark:

"I assure you it is well worth twenty dollars of any man's money to ride over such fine highways as you have in this county."

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Assumes Role of Director and Shouts "Camera!" Like a Veteran

VICE-President Charles G. Dawes extended the range of his versatility recently when he assumed the role of motion picture director, and directed the filming of one of the important scenes for "The Pony Express," on the mammoth location set near Cheyenne, Wyoming.

Aided by an occasional word from producer, and Betty Compson, who has the featured feminine role in this epic production, the General appeared to enjoy the experience, shouting "Camera!" like a veteran.

General Dawes and his party, which included Mrs. Dawes, were the guests on the Cruze location of Senator and Mrs. Francis E. Warren of Wyoming. They inspected the huge set which was an exact replica of Julesburg, Colo., in the early '60's, and took a lively interest in the picturesque garb of the Sioux Indians

and the tight-bodied actresses who were clad in the voluminous flounced skirts that were popular in the West two-thirds of a century ago.

"This is the most interesting thing I have seen on my trip West," Mr. Dawes told Cruze. "As a young man I spent much time in Western Nebraska, when the Wild West was still wild. These sod houses you are using in your picture are more familiar to me than my own home in Washington."

"I think you are trying to do a better job in making pictorial history. Today you can still make pictures which show the colorful and romantic conquest of the old West in accurate form. Fifty or one hundred years from now it will be impossible to do it."

Senator Warren, himself an old frontiersman, was frankly enthusiastic.

"This is an authentic story of my own country and my own time," he told Mr. Dawes. "I've been out here almost every day seeing them take the scenes and it makes me feel like a young man again out West."

Movie Politicians Give Real Variety Big Scare

Sacramento experienced a real scare recently. The capital city of the Golden State, accustomed to politicians of all sorts, had twelve of the most typical, old-fashioned politicians descend on it in a body. It certainly looked like a powerful lobby.

The sinister appearance of the strangers struck terror into the hearts of the local organization bosses. Was it possible, they asked each other uneasily, that the invaders were the private henchmen of the "predatory interests," sent down for the purpose of putting through some hocus-pocus legislation? Scouts were at once dispatched to find out who was who and what was what. At all costs the "common peepul" must be protected!

The trail led to the Hotel Senator, where it was learned that the twelve were politicians all right—but of the movie variety! They were players in James Cruze's great historical epic western, "The Pony Express," which was being filmed in and about Sacramento, and had been picked with meticulous care as typifying the hard-boiled California politicians of 1860—the particular period of history around which the picture is woven.

Further investigation brought to light the information that Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery were the principal featured players in the production.

Past Reputation Pursues Tobacco-Chewing Player

John Fox, Jr., the tobacco-chewing boy of "The Covered Wagon," who plays an important role in James Cruze's monumental western spectacle, "The Pony Express," wonders if he is ever going to live down his reputation for chewing tobacco.

Johnny is really a somewhat shy boy with very good manners. But he can't make anybody believe he doesn't chew tobacco in real life as well as reel life.

During the filming of special historic episodes for "The Pony Express," near Cheyenne, Wyoming, he was introduced to United States Senator F. E. Warren, of Wyoming, 81 years old and a veteran frontiersman.

"Johnny, I can't offer you a chew," were the Senator's first words, "as I quit fifty years ago, but I can give you a cigar!"

The youthful Paramount player blushed and declined with thanks, after earnestly assuring the distinguished statesman that he never indulged in tobacco off the screen.

Johnny's characterization in this new Cruze epic production is of more than ordinary interest to picture-goers, since he plays the part of

Laundry Scene Cut Out When Chinese No Actee

There is a Chinese laundry in James Cruze's western special, "The Pony Express," but no Chinamen!

The explanation for this film phenomenon—if such we may call it—is herewith appended, in the hope that, in addition to clearing up the mystery, it will shed some light on an oft-seen natural phenomenon—a motion picture director with prematurely gray hair.

In constructing a replica of the old city of Sacramento, California, which forms part of the historic setting of the picture, a Chinese laundry was built, just as it existed in 1860. Then a member of Cruze's staff went out to hire fifteen Chinamen to act as "extras."

"No actee," was the invariable Oriental reply.

The reason was that to make the production strictly in accordance with the 1860 period, it was necessary for the Chinese to wear the old-style queues or pigtails. Nowadays Chinese don't wear queues. And not for love, money or glory would they wear wigs, first because they felt that they would be laughed at, and secondly, because they were afraid their Chinese brethren, who saw the film, would condemn them.

So the laundry scene had to be cut out of the picture. Who says movie directors have no troubles?

"Historical Reality" Aim of Cruze in Filming Epic

The tremendous enthusiasm "The Pony Express" has aroused throughout the country is convincing evidence that James Cruze, the director, has realized his ambition to make a new kind of motion picture—what he terms the "historical reality" as opposed to the conventional "historical romance."

"It was my idea," admitted Cruze, "to have 'The Pony Express,' like 'The Covered Wagon,' historically correct. By that I mean not only correct as to the clothes worn and the locale of the scenes, but correct in spirit, in atmosphere and in historical events."

And that he has succeeded in accomplishing that very thing is attested to by the laudatory comments the epic production has evoked not only from inveterate moviegoers and photoplay critics but from old frontiersmen and such political notables as Vice-President Dawes, Senator Shortridge of California and Senator Warren of Wyoming, who hail it as a living, breathing historical document.

The story is woven around the efforts of the North and South to control California, the newly discovered land of riches, commanding the commerce of the Pacific, just before the outbreak of the Civil War. In this effort the pony express played a vital

Page Will Rogers!

If a certain tobacco concern, for whose product Will Rogers is drumming up trade through a series of unique advertisements, is anxious to gain another cash customer, we suggest that they dispatch the famous philosophical cowboy-humorist post haste to Hollywood to teach Ricardo Cortez the art of "rolling his own."

The handsome Paramount featured player has made several attempts to master the intricacies of this accomplishment, but thus far all his efforts have ended in failure.

While working with James Cruze in the latter's new epic production, "The Pony Express," Cortez got the idea that the director, who is quite adept at rolling his own smokes, might be able to teach him the art.

Cruze readily agreed.

"See," he said, flipping off a paper, "it's easy. Just like this....."

He yanked open the tobacco sack, scattered in a quantity of tobacco, and spread it out with another movement of his finger.

"Now look," continued Cruze, taking the paper in one hand. "Just roll it over like this...." flip went the paper, "and lick it like this," another flash, "and then twist the end and light it." And the director thereupon scratched a match and in a moment was "dragging" contentedly on the business end of his hand-rolled smoke.

But Cortez dolefully admits that he hasn't learned the secret yet.

Cruze Remakes Map of the United States

For the sake of historical accuracy James Cruze had to remake the map of the United States!

The noted Paramount director needed a big map of our country to hang on the wall in one of the scenes of his latest western special, "The Pony Express."

Present day maps would not do, for the story is laid in 1860. The only other maps available were those showing the West as it existed in 1850. But these maps were too early, since they showed the West as a vast wilderness, with a large area vaguely defined as "The Great American Desert."

Henry James Forman, who wrote the story in collaboration with Walter Woods, procured from the Congressional Library in Washington, a photograph of a government map made in 1860. This was reproduced on a large scale at the Paramount studio and used in the picture.

California was the only state west of the Rockies at that time, all of what is now Utah, Nevada, Wyoming, and portions of other states being included in the "Utah Territory" with Salt Lake City as the territorial capital.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery handle the principal roles in this great epic production.

Actor Discovers Heaven; It's Cheyenne, Wyoming

One youthful actor thinks Cheyenne, Wyoming, is heaven itself.

He is Johnny Fox, Jr., the tobacco-chewing boy of "The Covered Wagon," and one of the prominent players in James Cruze's latest epic western, "The Pony Express."

It was while he was with the Cruze unit in Cheyenne, where many important scenes for "The Pony Express" were filmed, that Johnny decided Wyoming's state capital was on par with the celestial regions.

In the first place, Governor Nellie Tayloe Ross invited him to come as a special guest to the executive mansion to spend a day with her eleven-year old son, Bradford. And in the second place, the officers of Fort Russell, Wyoming, took a tremendous liking to him, and Major Prince, of the artillery corps, even taught him

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The utmost in hard, swift and trick riding is demanded in this production, for the pony express riders of old averaged better than ten miles an hour, including all stops, over a distance of 1966 miles, and on short-eruns sometimes maintained a speed on horseback of over twenty miles an hour.

Film "The Pony Express"

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and the tight-bodied actresses who were clad in the voluminous flounced skirts that were popular in the West two-thirds of a century ago.

"This is the most interesting thing I have seen on my trip West," Mr. Dawes told Cruze. "As a young man I spent much time in Western Nebraska, when the Wild West was still wild. These sod houses you are using in your picture are more familiar to me than my own home in Washington."

"I think you are trying to do a picture in making pictorial history. Today you can still make pictures which show the colorful and romantic conquest of the old West in accurate form. Fifty or one hundred years from now it will be impossible to do it."

Senator Warren, himself an old frontiersman, was frankly enthusiastic.

"This is an authentic story of my own country and my own time," he told Mr. Dawes. "I've been out here almost every day seeing them take the scenes and it makes me feel like a young man again out West."

Movie Politicians Give Real Variety Big Scare

Sacramento experienced a real scare recently. The capital city of the Golden State, accustomed to politicians of all sorts, had twelve of the most typical, old-fashioned politicians descend on it in a body. It certainly looked like a powerful lobby.

The sinister appearance of the strangers struck terror into the hearts of the local organization bosses. Was it possible, they asked each other uneasily, that the invaders were the private henchmen of the "predatory interests," sent down for the purpose of putting through some hocus-pocus legislation? Scouts were at once dispatched to find out who was who and what was what. At all costs the "common peepul" must be protected!

The trail led to the Hotel Senator, where it was learned that the twelve were politicians all right—but of the movie variety! They were players in James Cruze's great historical epic western, "The Pony Express," which was being filmed in and about Sacramento, and had been picked with meticulous care as typifying the hard-boiled California politicians of 1860—the particular period of history around which the picture is woven.

Further investigation brought to light the information that Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery were the principal featured players in the production.

Past Reputation Pursues Tobacco-Chewing Player

John Fox, Jr., the tobacco-chewing boy of "The Covered Wagon," who plays an important role in James Cruze's monumental western spectacle, "The Pony Express," wonders if he is ever going to live down his reputation for chewing tobacco.

Johnny is really a somewhat shy boy with very good manners. But he can't make anybody believe he doesn't chew tobacco in real life as well as reel life.

During the filming of special historic episodes for "The Pony Express," near Cheyenne, Wyoming, he was introduced to United States Senator F. E. Warren, of Wyoming, 81 years old and a veteran frontiersman.

"Johnny, I can't offer you a chew," were the Senator's first words, "as I quit fifty years ago, but I can give you a cigar!"

The youthful Paramount player blushed and declined with thanks, after earnestly assuring the distinguished statesman that he never indulged in tobacco off the screen.

Johnny's characterization in this new Cruze epic production is of more than ordinary interest to picture-goers, since he plays the part of "Billy Cody," the youth whose exploits in later years as a scout, buffalo hunter, and Indian fighter earned him the nickname of "Buffalo Bill."

Laundry Scene Cut Out When Chinese No Actee

There is a Chinese laundry in James Cruze's western special, "The Pony Express," but no Chinamen!

The explanation for this film phenomenon—if such we may call it—is herewith appended, in the hope that, in addition to clearing up the mystery, it will shed some light on an oft-seen natural phenomenon—a motion picture director with prematurely gray hair.

In constructing a replica of the old city of Sacramento, California, which forms part of the historic setting of the picture, a Chinese laundry was built, just as it existed in 1860. Then a member of Cruze's staff went out to hire fifteen Chinamen to act as "extras."

"No actee," was the invariable Oriental reply.

The reason was that to make the production strictly in accordance with the 1860 period, it was necessary for the Chinese to wear the old-style queues or pigtails. Nowadays Chinese don't wear queues. And not for love, money or glory would they wear wigs, first because they felt that they would be laughed at, and secondly, because they were afraid their Chinese brethren, who saw the film, would condemn them.

So the laundry scene had to be cut out of the picture. Who says movie directors have no troubles!

"Historical Reality" Aim of Cruze in Filming Epic

The tremendous enthusiasm "The Pony Express" has aroused throughout the country is convincing evidence that James Cruze, the director, has realized his ambition to make a new kind of motion picture—what he terms the "historical reality" as opposed to the conventional "historical romance."

"It was my idea," admitted Cruze, "to have 'The Pony Express,' like 'The Covered Wagon,' historically correct. By that I mean not only correct as to the clothes worn and the locale of the scenes, but correct in spirit, in atmosphere and in historical events."

And that he has succeeded in accomplishing that very thing is attested to by the laudatory comments the epic production has evoked not only from inveterate moviegoers and photoplay critics but from old frontiersmen and such political notables as Vice-President Dawes, Senator Shortridge of California and Senator Warren of Wyoming, who hail it as a living, breathing historical document.

The story is woven around the efforts of the North and South to control California, the newly discovered land of riches, commanding the commerce of the Pacific, just before the outbreak of the Civil War. In this effort the pony express played a vital and dramatic part. Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are the quartet of featured players.

If a certain tobacco concern, for whose product Will Rogers is drumming up trade through a series of unique advertisements, is anxious to gain another cash customer, we suggest that they dispatch the famous philosophical cowboy-humorist post haste to Hollywood to teach Ricardo Cortez the art of "rolling his own."

The handsome Paramount featured player has made several attempts to master the intricacies of this accomplishment, but thus far all his efforts have ended in "rolls."

While working with James Cruze in the latter's new epic production, "The Pony Express," Cortez got the idea that the director, who is quite adept at rolling his own smokes, might be able to teach him the art.

Cruze readily agreed. "See," he said, flipping off a paper, "it's easy. Just like this....."

He yanked open the tobacco sack, scattered in a quantity of tobacco, and spread it out with another movement of his finger.

"Now look," continued Cruze, taking the paper in one hand. "Just roll it over like this...." flip went the paper, "and lick it like this," another flash, "and then twist the end and light it." And the director thereupon scratched a match and in a moment was "dragging" contentedly on the business end of his hand-rolled smoke.

But Cortez dolefully admits that he hasn't learned the secret yet.

Cruze Remakes Map of the United States

For the sake of historical accuracy James Cruze had to remake the map of the United States!

The noted Paramount director needed a big map of our country to hang on the wall in one of the scenes of his latest western special, "The Pony Express."

Present day maps would not do, for the story is laid in 1860. The only other maps available were those showing the West as it existed in 1850. But these maps were too early, since they showed the West as a vast wilderness, with a large area vaguely defined as "The Great American Desert."

Henry James Forman, who wrote the story in collaboration with Walter Woods, procured from the Congressional Library in Washington, a photograph of a government map made in 1860. This was reproduced on a large scale at the Paramount studio and used in the picture.

California was the only state west of the Rockies at that time, all of what is now Utah, Nevada, Wyoming, and portions of other states being included in the "Utah Territory" with Salt Lake City as the territorial capital.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery handle the principal roles in this great epic production.

Actor Discovers Heaven; It's Cheyenne, Wyoming

One youthful actor thinks Cheyenne, Wyoming, is heaven itself.

He is Johnny Fox, Jr., the tobacco-chewing boy of "The Covered Wagon," and one of the prominent players in James Cruze's latest epic western, "The Pony Express."

It was while he was with the Cruze unit in Cheyenne, where many important scenes for "The Pony Express" were filmed, that Johnny decided Wyoming's state capital was on par with the celestial regions.

In the first place, Governor Nellie Tayloe Ross invited him to come as a special guest to the executive mansion to spend a day with her eleven year old son, Bradford. And in the second place, the officers of Fort Russell, Wyoming, took a tremendous liking to him, and Major Prince, of the artillery corps, even taught him how to fire a battery of French 75 cannons.

What more could a small boy ask? No wonder Johnny thinks Cheyenne is the best city in the whole world!

Say It With Publicity If You Want Results

The Pony Express

*THE pony express! The pony express!
Thundering hooves of the wilderness
Linking the east to the farthestmost
Deliver for gold on the nugget coast!*

Strength of steel and spirit of man,
Twice a thousand miles shall you span!
Valley of fire and mountain of snow,
Neither shall daunt you—the mail must go!
Couriers, speed till your cyclone fury
Links Pacific with Missouri!
Let the human lariat run
Under the stars, under the sun,
Past the traps the Indians lay,
Down the trails where bandits prey.

Through the sucking river sands,
Up the bald, defiant steeps
Where grizzly hunts and the cougar leaps,
Till you clamber the purple crest
Of the final tower of the challenging west;
Till Sacramento and Frisco sing
The saga of man's conquering!

*Thundering horsemen, gallop anew!
Beat on our hearts your swift tattoo!*

Search us! Rouse us! Are we loath
To dream new dreams? Then, out of our sloth,
Out of the ruin we call success,
Rally us! Rally us! Pony Express!

*From "A Harp in the Winds"
By Daniel Henderson
Courtesy, D. Appleton & Co.*

Director Feted in City Where Once He Slept on Park Bench

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The maker of "The Covered Wagon" and other notable film successes accepted all the honors that were heaped on him with customary modesty. And if at times there seemed to be a far-away look in his eyes, perhaps he was thinking of another day, or rather night, he spent in Sacramento. It was a night exactly twenty-five years ago, and he spent it sleeping on a bench in the capital park!

As a boy of sixteen, he had run away from his home in Ogden, Utah, and joined a travelling tent show. At the end of the summer, it broke up in Nevada, leaving him stranded. San Francisco in those days was the Rialto of the West, so he started to "bum" his way there in the hope of finding theatrical employment. A vigilant brakeman forced him to stop off at Sacramento. The future screen wizard rolled out of his side-door Pullman and "hoofed it" to the park for a night's rest.

Thus does the wheel of life revolve. The hobo of yesterday becomes the film genius of today!

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"Every serious effort in motion pictures to make pictorial history, and to make it accurately, should have the support of all intelligent people of the country," said Senator Samuel Shortridge, while a visitor at Sacramento, where James Cruze filmed many of the most important scenes for his Paramount historical epic, "The Pony Express."

"I have been greatly impressed with the amount of research that has gone into the making of Mr. Cruze's picture," continued the California Senator. "Apparently as much thought has been given to making even the smallest details historically correct as has been given to the great ensemble of the story."

"What a wonderful thing motion pictures are when properly applied, when they bring before our eyes truthfully the great epic stories of our national history! In no other manner can these episodes be brought vividly before the millions of people who compose our nation. And more too: motion pictures carry the great story and message of American heroism to the uttermost ends of the earth. Such pictures as 'The Covered Wagon' and 'The Pony Express,' which I have had the pleasure of seeing in the making, tell our national history."

"The stirring episodes of our frontier West are rapidly fading. The great men and women who took part in the pioneer days are one by one disappearing. But fortunately, we have the motion picture, which, when carried out with the painstaking care Mr. Cruze is exhibiting, is preserving for posterity all these things."

Senator Shortridge, who is an authority on the history of the old West, spent a whole day with Cruze watching the scenes of "The Pony Express" being filmed. He examined with especial interest the many details in the mammoth set which was a replica of the old city of Sacramento as it looked in 1860, and which had been reproduced from old sketches and photographs.

"The Pony Express" is based on the story by Henry

WHISKERINO CLUB HONORS SCREEN FOLK

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James Cruze was especially honored. The noted Paramount director was made an honorary member, the first in the club's history. He could not be made a full member in good standing because he has no beard. But for his "exemplary services in promoting the manly art of cultivating whiskers among the players of his 'Pony Express' company," Cruze was voted honorary standing and given the coveted button of the society.

Ernest Torrence was another who was singled out for special distinction. Because the jovial six-foot-two Scotchman had brought such renown to the beard and had shown that it was synonymous with a genial character, he was made a "Whiskerino Bard," the only one of its kind in the world. The title is derived from the Scotch and means "whiskered singer of Scotch songs." A unique Whiskerino button, with a background depicting the plaid of his Scotch clan, was presented to him by the society.

The honors were conferred on the screen folk by Judge E. C. Hart, justice of the Third Division of the California Appellate Court. He is chief of the Whiskerino Club, which several years ago started a movement to bring back the vogue of wearing whiskers, after the manner of the pioneers of the old gold rush days.

Among other prominent members in good standing, both of whom have formally acknowledged election to membership, are King George of England and Sir Harry Lauder. The king of Whiskerinos was elected three years ago. He had the longest beard in the United States, twenty-one feet, and was brought to Sacramento from North Dakota by the society and crowned king by Gov. William D. Stephens. At that time 4,700 men in the city of Sacramento grew beards and were elected to membership in the society.

Director's "Beaver Party" Is the Players' Whiskers

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Cruze, however, didn't credit himself with any points—the "Beaver Party" was part of his directorial job. Aboard the train were 120 "extras." All of them who hadn't permanent beards had been instructed several weeks previously to "let everything grow."

Starting at the front of the train, the director took each player in turn and told him exactly how to trim his beard for the role he was to play in the picture. Some were instructed to let their whiskers stay in the rough; others were told to cut them down to mutton-chop size, others were reduced to moustache and goatee, and others were left merely with luxurious sideburns.

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Cruze Is "Reel" Superstitious

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That is to say, he is superstitious only in "reel" life. As far as he personally is concerned, he doesn't believe in the efficacy of a rabbit's foot, isn't afraid to walk under a ladder, and doesn't let the number 13 worry him in the least.

But when it comes to making pictures, he confesses to certain pet superstitions. For example, just before he takes the first scene of every production he directs, Cruze always flips a coin and somebody in his company calls it.

If Cruze wins the coin, the picture is going to be a huge success. And the curious thing about it is that no picture on which he has won has ever been anything but an outstanding screen achievement.

Usually he flips a quarter, but for "The Pony Express" he flipped a dollar. Percy Morris, location expert, called heads. The coin turned up tails, and Cruze won. Morris paid the dollar, and the entire technical staff was happy.

Cruze has but one other superstition.

He always registers the number of the last scene of the picture himself.

Hail the Assistant Directors! Unsung Geniuses of Screendom!

Filmdom has many geniuses who are unhonored, unwept and unsung. And the greatest of these are the assistant directors!

To point out that the average assistant director is a versatile, omniscient and ubiquitous individual is to do him a grave injustice. For he is more than that, he is also ambidextrous, linguistic and omnipresent.

From all of which you may readily gather that the average a. d. is quite a superior and super-human sort of person. You're right—he is! In fact, he has to be, for he is forever impersonating the original, simon-pure, dyed-in-the-wool Jack-of-all-trades!

With which brief preface, ladies and gentlemen, permit us to introduce to you Harold Schwartz, right hand man to James Cruze, and a sterling specimen of the genus a. d. Listen carefully while we recount Harold's latest exploit, and incidentally prove what we said in the second paragraph.

During the filming, on the Sacramento river, of one of the big scenes for Cruze's new epic western, "The Pony Express," the steamboat suddenly ran onto a sandbar and, with the perverseness of its kind, stuck there.

Somebody leaned out of the pilot house and yelled: "Where's Harold Schwartz? We've run onto a sandbar!"

In the twinkling of an eye the omnipotent a. d. appeared upon the scene of action, or rather, disaster. To his greater credit and further glory it should be mentioned that Harold had never had any previous experience in extricating steamboats from sandbars—his mother, you see, had not raised her son to be a riverboat pilot—but with that do-or-die spirit, which is the sine qua non (as the French call it) of every assistant director, Harold tackled the job. And it took him just ten minutes to get the boat afloat again!

All those in favor of nominating Harold for the Hall of Fame, say aye. The ayes have it!

Humor Is Valuable Asset to Any Picture Says Noted Film Director

Humor is an essential element in the making of a big dramatic picture, is the belief of James Cruze, producer of "The Covered Wagon" and other screen successes.

"Life isn't all serious, tense and tragic," he points out, "even in its most dramatic moments. If you are a realist, trying to portray in a picture life as it is, you must include generous quantities of humor and comedy and smiles as well as the trials, tragedies and hardships."

"Look back over your own life and what do you remember? Usually humorous incidents and comic experiences stand out vividly after other memories have dimmed and names and dates have been forgotten."

"A few critics have pointed out the fact that the popularity and dramatic success of 'The Covered Wagon' was due as much as anything else to its humorous touches, especially in contrast with the emotional scenes. I believe this is one of the picture's biggest assets. I also attribute a large part of the success of a more recent picture I made 'The Goose Hangs High' to the same thing. The only point is that the humor must be sympathetic and human, not forced or slapstick. It must rightfully belong in the picture, not be dragged in by the heels."

That Cruze practices what he preaches is clearly brought out in "The Pony Express," which he recently finished filming. Comedy vies with drama, humor balances pathos, and smiles are mingled with tears in the one and only Cruze manner. In fact the dramatic, emotional and humorous scenes are so closely and intelligently knit together that the audience is left to wonder from minute to minute whether it is laughing or crying.

"The Pony Express" is the first epic historic western Cruze has made since "The Covered Wagon." The story, laid against the vast panorama of the frontier West as

Linking the east to the farthest west
Deliver for gold on the nugget coast!

Strength of steel and spirit of man,
Twice a thousand miles shall you span!
Valley of fire and mountain of snow,
Neither shall daunt you—the mail must go!
Couriers, speed till your cyclone fury
Links Pacific with Missouri!
Let the human lariat run
Under the stars, under the sun,
Past the traps the Indians lay,
Down the trails where bandits prey.

Through the sucking river sands,
Up the bald, defiant steeps
Where grizzly hunts and the cougar leaps,
Till you clamber the purple crest
Of the final tower of the challenging west;
Till Sacramento and Frisco sing
The saga of man's conquering!

Thundering horsemen, gallop anew!
Beat on our hearts your swift tattoo!

Search us! Rouse us! Are we loath
To dream new dreams? Then, out of our sloth,
Out of the ruin we call success,
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The maker of "The Covered Wagon" and other notable film successes accepted all the honors that were heaped on him with customary modesty. And if at times there seemed to be a far-away look in his eyes, perhaps he was thinking of another day, or rather night, he spent in Sacramento. It was a night exactly twenty-five years ago, and he spent it sleeping on a bench in the capital park!

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With which brief preface, ladies and gentlemen, permit us to introduce to you Harold Schwartz, right hand man to James Cruze, and a sterling specimen of the genus a. d. Listen carefully while we recount Harold's latest exploit, and incidentally prove what we said in the second paragraph.

During the filming, on the Sacramento river, of one of the big scenes for Cruze's new epic western, "The Pony Express," the steamboat suddenly ran onto a sandbar and, with the perverseness of its kind, stuck there.

Somebody leaned out of the pilot house and yelled: "Where's Harold Schwartz? We've run onto a sandbar!"

In the twinkling of an eye the omnipotent a. d. appeared upon the scene of action, or rather, disaster. To his greater credit and further glory it should be mentioned that Harold had never had any previous experience in extricating steamboats from sandbars—his mother, you see, had not raised her son to be a riverboat pilot—but with that do-or-die spirit, which is the sine qua non (as the French call it) of every assistant director, Harold tackled the job. And it took him just ten minutes to get the boat afloat again!

All those in favor of nominating Harold for the Hall of Fame, say aye. The ayes have it!

Humor Is Valuable Asset to Any Picture Says Noted Film Director

Humor is an essential element in the making of a big dramatic picture, is the belief of James Cruze, producer of "The Covered Wagon" and other screen successes.

"Life isn't all serious, tense and tragic," he points out, "even in its most dramatic moments. If you are a realist, trying to portray in a picture life as it is, you must include generous quantities of humor and comedy and smiles as well as the trials, tragedies and hardships."

"Look back over your own life and what do you remember? Usually humorous incidents and comic experiences stand out vividly after other memories have dimmed and names and dates have been forgotten."

"A few critics have pointed out the fact that the popularity and dramatic success of 'The Covered Wagon' was due as much as anything else to its humorous touches, especially in contrast with the emotional scenes. I believe this is one of the picture's biggest assets. I also attribute a large part of the success of a more recent picture I made 'The Goose Hangs High' to the same thing. The only point is that the humor must be sympathetic and human, not forced or slapstick. It must rightfully belong in the picture, not be dragged in by the heels."

That Cruze practices what he preaches is clearly brought out in "The Pony Express," which he recently finished filming. Comedy vies with drama, humor balances pathos, and smiles are mingled with tears in the one and only Cruze manner. In fact the dramatic, emotional and humorous scenes are so closely and intelligently knit together that the audience is left to wonder from minute to minute whether it is laughing or crying.

"The Pony Express" is the first epic historic western Cruze has made since "The Covered Wagon." The story, laid against the vast panorama of the frontier West as it existed in 1860, is written around the exploits of the heroic pony express riders. Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are the featured players.

Get Local Papers to Print These Stories

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Not since the last battle of the "Ghost Dance War" in Wyoming in 1886, have the Sioux been engaged in a battle of such magnitude.

A band of more than one thousand Sioux Indians was brought to Cheyenne, Wyoming, from their reservation at Pine Ridge, North Dakota, for the purposes of this stupendous picture.

Decked out in fantastic war paint, wearing little else than loin cloths, and mounted bareback on spirited Indian ponies, they were given the order by Cruze to attack the town of Julesburg, Colorado.

In a minute they had swooped down on the town, circled it, firing arrows and old fashioned muskets, driving off the stock, and sustaining wounds from the barricaded townspeople, firing from windows and doors.

Then in came the soldiers—1860 cavalry, recruited from companies of real soldiers at Fort D. A. Russell. More than seven hundred of them swooped down on the village, led by young Billy Cody, played by Johnny Fox, Jr., and the greatest Indian battle of this century took place. Foot by foot the Indians were driven out. The battle continued long after it was out of range of the camera. So realistic did the battle become on the outlying hills that Cruze had to send out special riders to call it off, for soldiers were still trying to round up red men, and red men were still running down and attacking isolated soldiers.

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you made "The Covered Wagon," they said it would never have an equal.

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*a
Paramount
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Three-column Newspaper Advertisement 3A

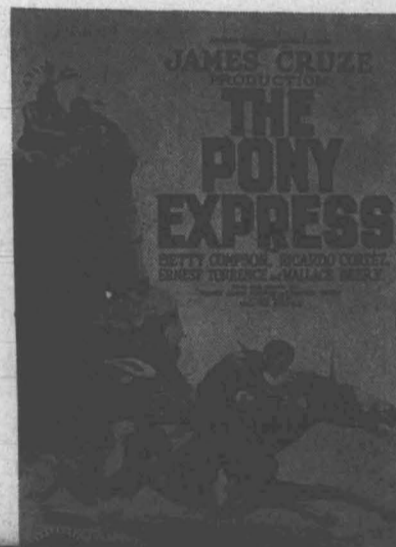
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One-column Press Ad 1AX



One Sheet Poster 1A

Catchy Ad Catchlines

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It fought Indians, highwaymen, ice, snow, rain and blazing heat.
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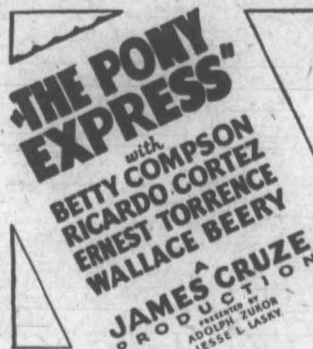
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"The Pony Express" will fan the flames of patriotism from Maine to California.

Mark Twain.

See Other 4 Sheets
on Page Fourteen



Two-column Supplementary Press Ad 2AS



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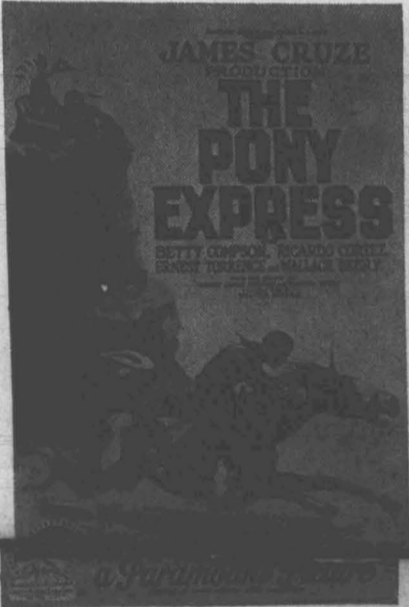
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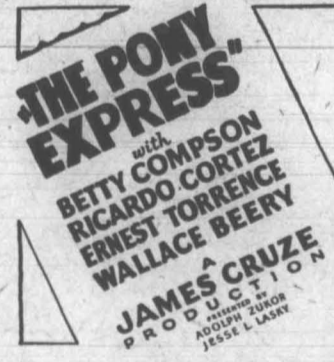
"The Pony Express" will fan the flames of patriotism from Maine to California.

Mark Twain.

Buffalo Bill.

Brigham Young.

and a score of other giants of American history live again in "THE PONY EXPRESS."



Two-column Supplementary Press Ad 2AS



JAMES CRUZE'S Successor to "THE COVERED WAGON"

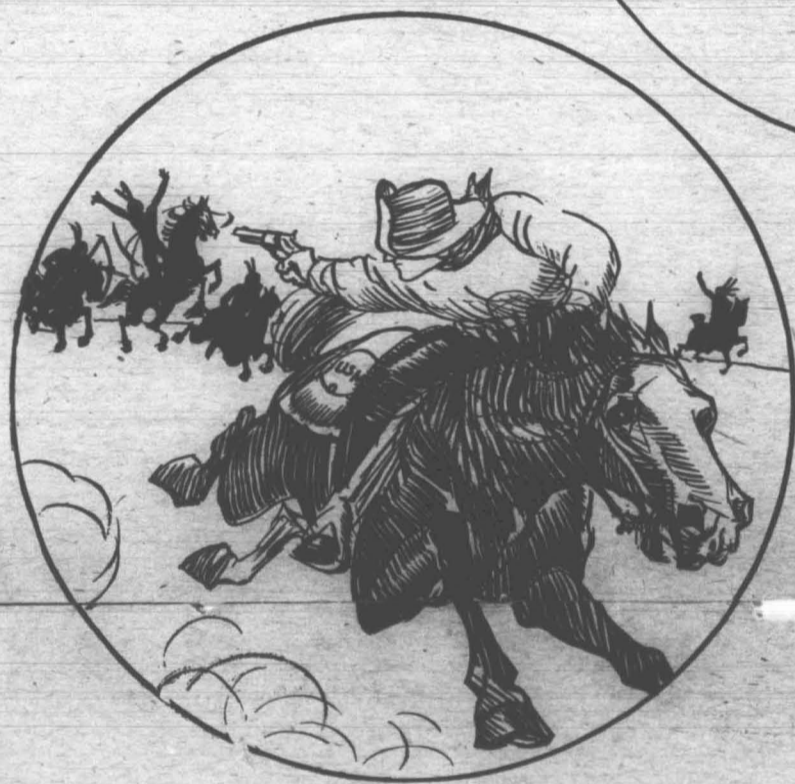
Two-column Supplementary Press Ad 2ASX

Here's the Greatest of All American

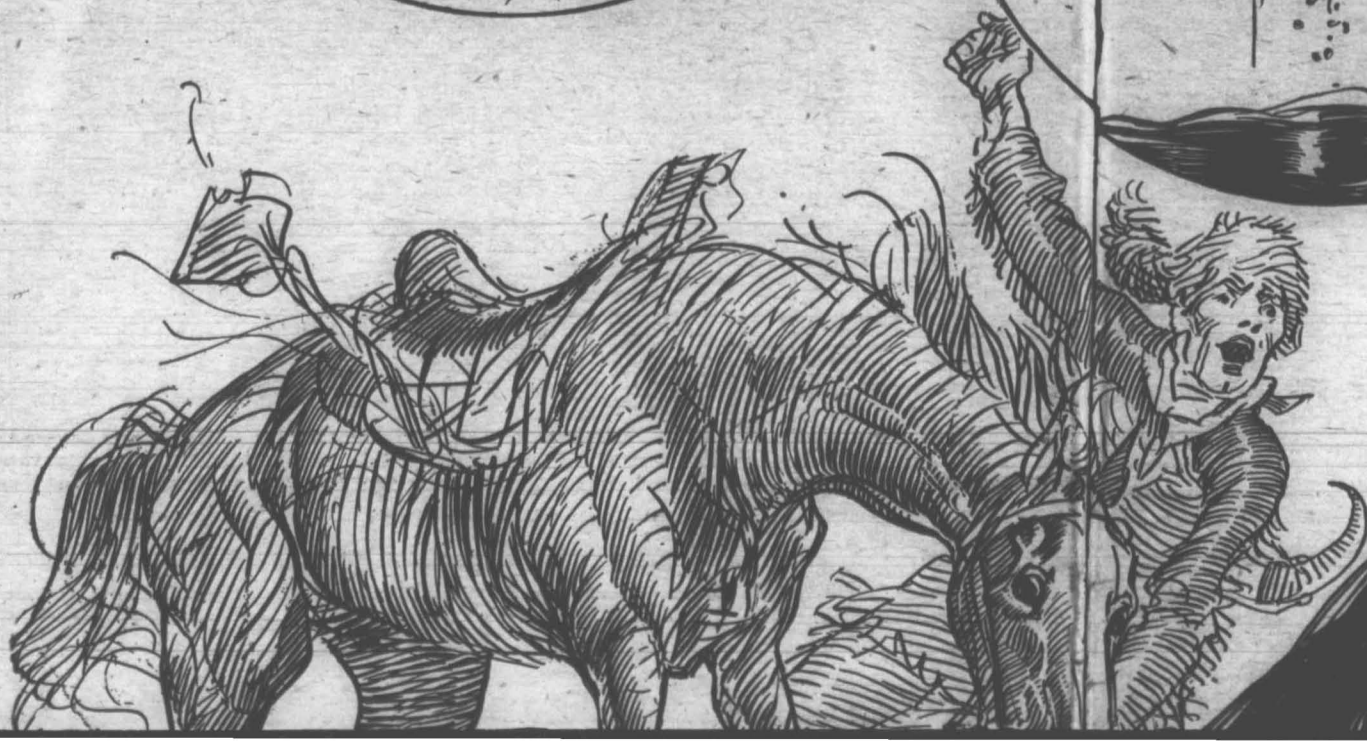
ADOLPH ZUKOR AND JESSE L. LASKY PRESENT,

JAMES CRUZE'S SUCCESSOR TO "THE COVERED WAGON"

A Paramount Picture



"THE EX



f All American Romance - Spectacles!



THE PONY EXPRESS rides the trail of thrill again! Pony hoofs thunder across the continent from Missouri to California, and East and West are lit again as they were in 1860.

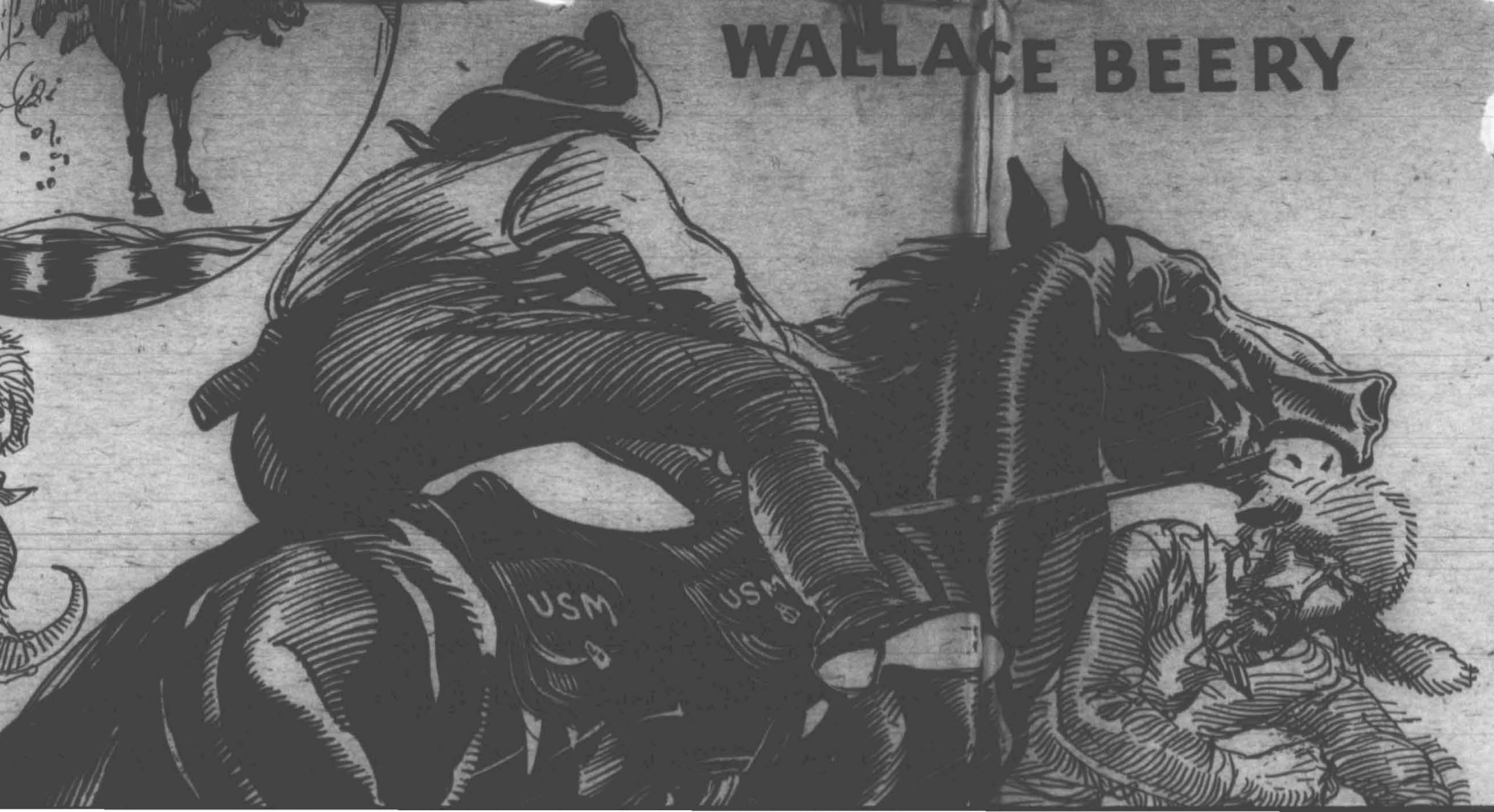
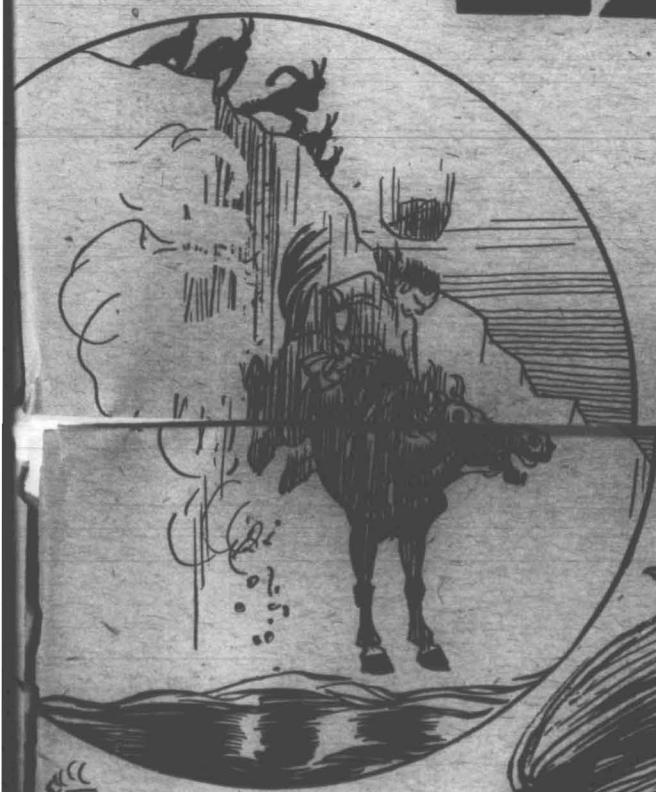
Across 2,000 miles of unblazed tract. Through scorching sun and black of night. Through ice and snow and raiding Indians. Eight days and nights of perilous riding and unmatched heroism.

From this thrilling page of history, the screen's greatest director of epic romances has wrought his successor to "The Covered Wagon."

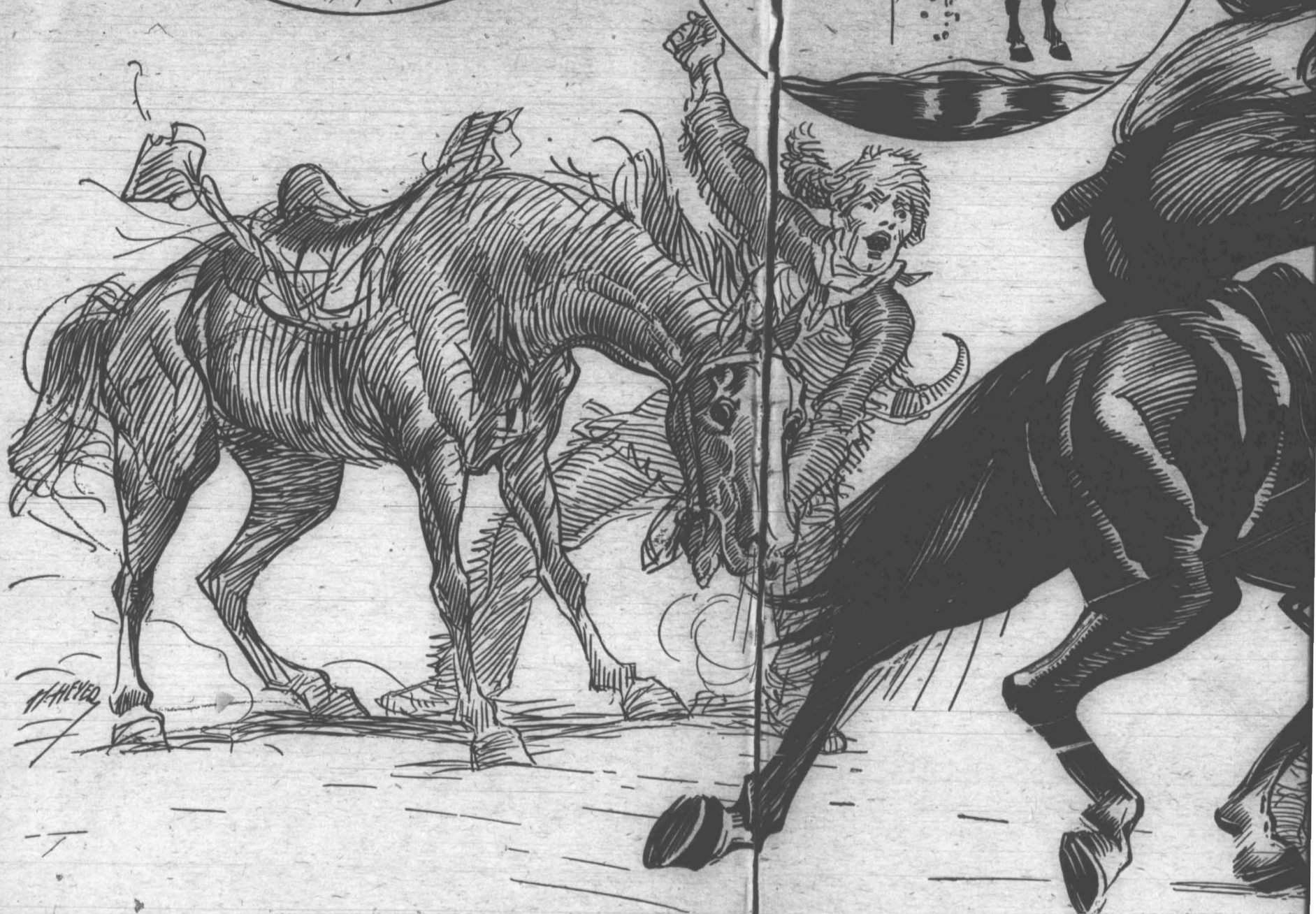
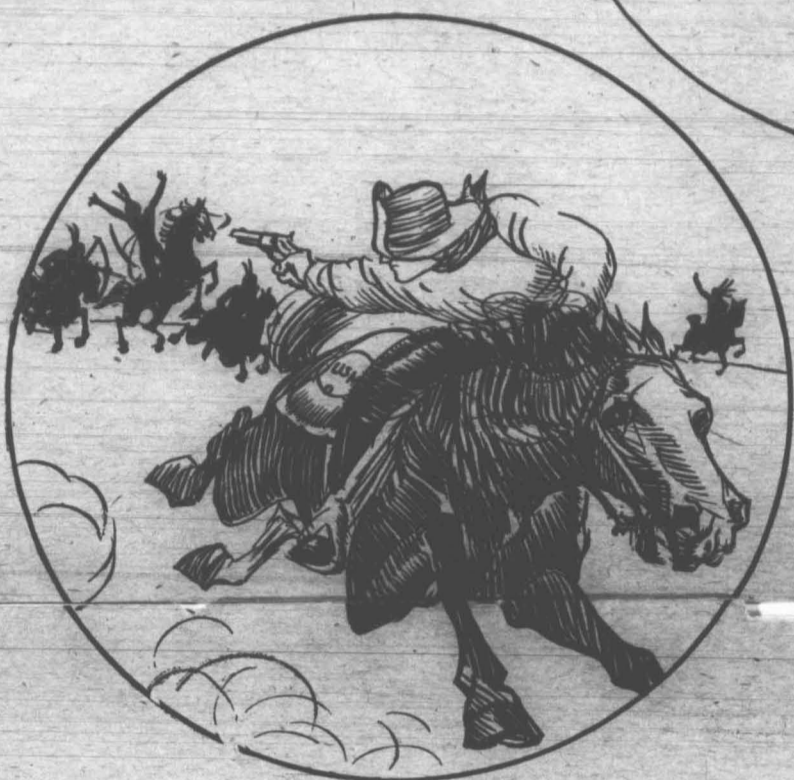
Not for a day, not for a year—like "The Covered Wagon" it will live in the heart of America forever!

"THE PONY EXPRESS"

WITH
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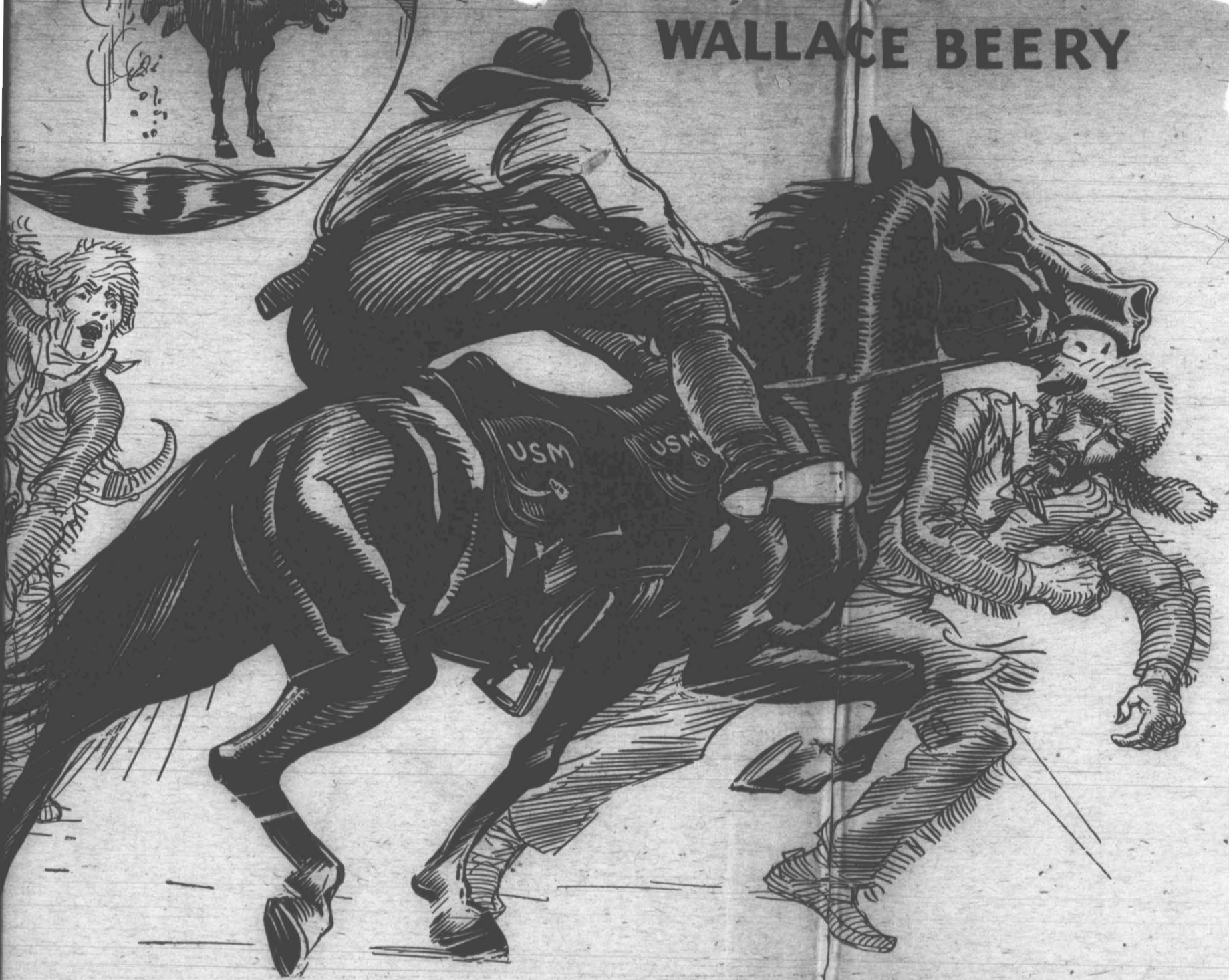
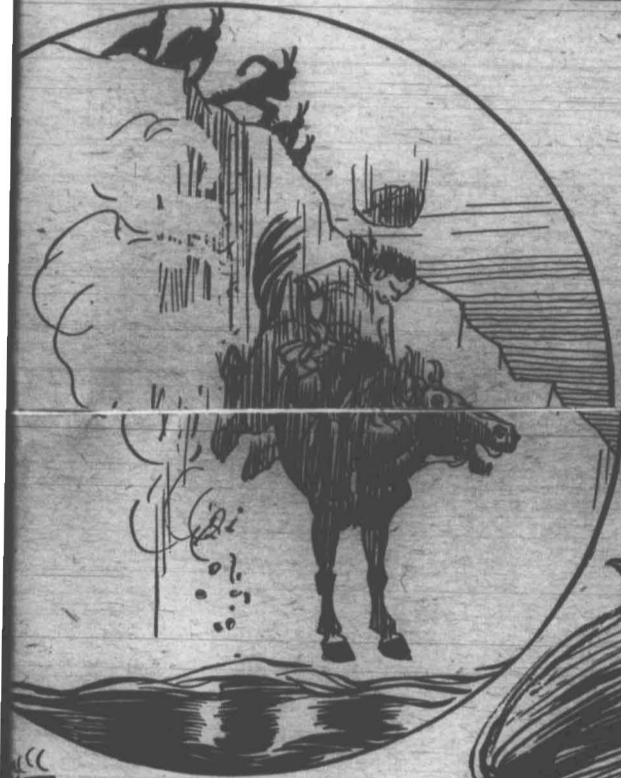
Screen play by Walter Woods

Playing Dates,
Other Features

Theatre Nar

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From the story by Henry James Forman and Walter Woods

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Remember— You Can Change These Ads To Suit

JAMES CRUZE'S SUCCESSOR TO "THE COVERED WAGON" . . . "THE PONY EXPRESS"



JAMES CRUZE, we salute you!

When you made "The Covered Wagon," they said it would never have an equal.

And now comes "The Pony Express"!

Living again the epic chapter of those lightning riders who raced 2,000 miles against death, to link East and West.

Following the trail of "The Covered Wagon" into the heart of every American!

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A
Paramount
Picture



Three-column Newspaper Advertisement 3A

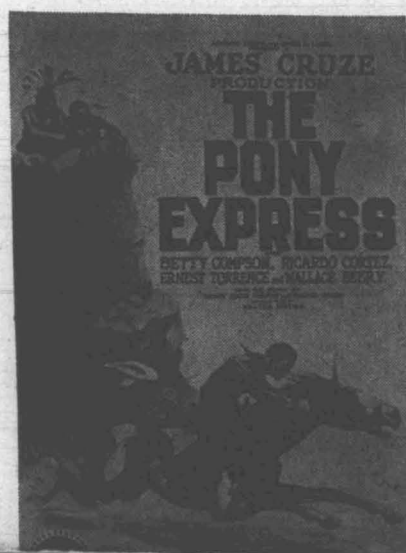
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A
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**"THE
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What American wouldn't thrill to the story of those heroic riders of the old frontier! What American would miss Cruze's most spectacular romance!

One-column Press Ad 1AX



One Sheet Poster 1A

Catchy Ad Catchlines

Westward the course of empire takes its flight,
Borne on flying pony hoofs through the night.

"THE PONY EXPRESS"
It covered 2,000 miles in 7 days.
It linked the East and West.
It employed the world's greatest riders, including "Buffalo Bill."
It fought Indians, highwaymen, ice, snow, rain and blazing heat.
It saved the Union.
It provided the gigantic theme for the greatest motion picture ever made!

It blazes a trail straight into the heart of America.

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Senator Samuel Shortridge of California.

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See Other 1-Sheets
on Page Fourteen



Two-column Supplementary Press Ad 2AS

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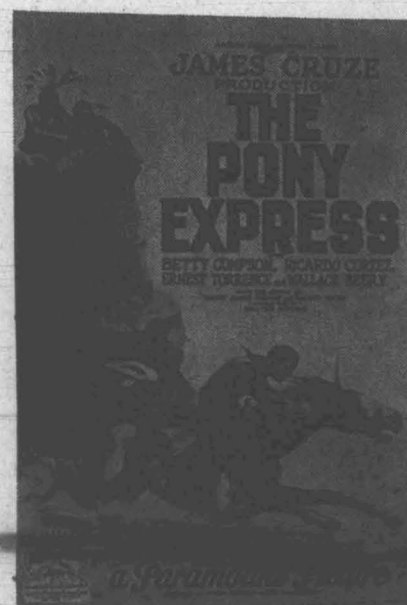
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Two-column Supplementary Press Ad 2ASX

Special Stories for a SPECIAL Production

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DANZIGER, WILLIAM	Pioneer & Broadway	Cincinnati, O.
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EAGLES, HARRY C.	2017 Third Avenue	Seattle, Wash.
FRANKLIN, KENTON	514 West Grand Ave.	Oklahoma City, Okla.
GAMBRILL, GEORGE	3721 Washington Blvd.	St. Louis, Mo.
GEYER, ERNEST	110-112 Walton St.	Atlanta, Ga.
HAAS, J. A.	444 Glisan St.	Portland, Ore.
HELLMAN, JACK	1100 First Avenue N.	Minneapolis, Minn.
KANTNER, OSCAR	201 Golden Gate Ave.	San Francisco, Cal.
LUNDY, JAMES F.	111-113 So. Monroe St.	Peoria, Ill.
MCDEVILLE, JOHN P.	8 Shawmut St.	Boston, Mass.
	(and Portland, Me.)	
MENDELSSOHN, WILLIAM	1219 Vine St.	Philadelphia, Pa.
MCNERNEY, JOHN E.	111 Bond St.	Toronto, Ont.
	(and Montreal, Can.)	
MOON, RUSSELL B.	1327 S. Wabash Ave.	Chicago, Ill.
PICKERING, HAROLD W.	133 E 2nd South St.	Salt Lake City, Utah
PUTNAM, LUTHER L.	501 Soledad Street	San Antonio, Tex.
RENAUD, KENNETH	2949 Cass Avenue	Detroit, Mich.
ROBSON, WILLIAM N.	1018 Forbes St.	Pittsburgh, Pa.

Transporting "Pony Express" Troop a Stunt

Cruze's Assistant Has Busy
Time of It Making
New Picture

IF there is ever another war, the James Cruze unit is ready to nominate Harold Schwartz, assistant director, for the position of quartermaster general. They think Schwartz holds the

transportation, and cite his recent feat at Sacramento during the filming of "The Pony Express" to prove it.

The final big closing scenes of the picture were being taken. There were nearly seven hundred people in some of the street scenes. Because the weather was somewhat uncertain and cloudy, Cruze had not believed that he would finish the scenes before night. It was planned to have the company, numbering 170 people, leave on a special train for Los Angeles the following morning.

But the sun came out unexpectedly, with the result that Cruze finished taking the scenes by 3 p. m. He decided to leave at once—and Schwartz, after the fashion of assistant directors, had to see that the decision was carried out.

By 5 p. m. here is what had happened:

The special train was on the track; 170 people had checked out of their hotels and were leaving for the station; transportation was ready, and berths assigned; all the hundreds of costumes worn by the extras were packed in boxes and aboard the baggage cars, as were thousands of individual properties used on the big Sacramento street set. And there was no fuss, no shouting, no slip-up. Every person, every costume, and every piece of property was there.

That's why the Cruze unit is ready to elect Schwartz quartermaster general in event of war. They think he could move troops just as rapidly.

"The Pony Express," which comes to the.....Theatre on.....is one of the biggest Paramount productions of the year. The cast features Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery. Walter Woods and Henry James Forman are co-authors of the story.

When Betty Compson First Arrived in Hollywood

Betty Compson took no chances when she went to Hollywood.

She had been playing the violin on the stage for a short time when

should go into the movies.

Apparently he meant it, for several months later when she was home in Salt Lake she got a telegram from Christie offering her \$40 a week to work in comedies.

A consultation of family and friends was held. Betty decided she would try it. But she intended to take no chances.

So she bought a round trip ticket. She still has the return part. It is one of her most prized souvenirs.

She didn't even use it when she returned to Salt Lake recently, enroute for Cheyenne, Wyoming, where her husband, James Cruze, and his Paramount company were preparing to film scenes for "The Pony Express," Cruze's new western epic. Miss Compson plays the role of Molly Jones, the heroine of the story.

"I was frightened at coming to Hollywood, and even more dubious about going into the movies. I was a violinist, not an actress. And I was afraid they would find me out, and I'd be out of a job—in Hollywood and far from home. So I went with my return fare, all ready to come right back."

Instead of getting out of a job, Betty made good so rapidly that she soon found herself in the brilliant role of the woman in "The Miracle Man." Since then she has played in numerous Paramount pictures. But she rates her part in "The Pony Express" as the greatest she has had since "The Miracle Man."

In addition to Miss Compson, Ricardo Cortez, Ernest Torrence,

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Justice Potter was Cruze's guest during the filming of a number of big scenes of the picture.



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MCINERNEY, JOHN E.	111 Bond St.	Toronto, Ont.
	(and Montreal, Can.)	
MOON, RUSSELL B.	1327 S. Wabash Ave.	Chicago, Ill.
PICKERING, HAROLD W.	133 E 2nd South St.	Salt Lake City, Utah
PUTNAM, LUTHER L.	501 Soledad Street	San Antonio, Tex.
RENAUD, KENNETH	2949 Cass Avenue	Detroit, Mich.
ROBSON, WILLIAM N.	1018 Forbes St.	Pittsburgh, Pa.
SWIFT, HARRY	924 S. Olive St.	Los Angeles, Cal.
WALL, EDWARD J.	1101 N. Capitol Ave.	Washington, D. C.
WATERSTREET, IRVIN A.	116 W. Michigan St.	Indianapolis, Ind.
WIEST, JAMES M.	110 North Lee St.	Jacksonville, Fla.
WILLIAMS, GEORGE E.	254 Franklin St.	Buffalo, N. Y.
ZELTNER, IRWIN	1563 E. 21st St.	Cleveland, Ohio.

Transporting "Pony Express" Troop a Stunt

Cruze's Assistant Has Busy Time of It Making New Picture

IF there is ever another war, the James Cruze unit is ready to nominate Harold Schwartz, assistant director, for the position of quartermaster general.

They think Schwartz holds the transportation, and this time he'll lead a troop of men in a stunt feat at Sacramento during the filming of "The Pony Express" to prove it.

The final big closing scenes of the picture were being taken. There were nearly seven hundred people in some of the street scenes. Because the weather was somewhat uncertain and cloudy, Cruze had not believed that he would finish the scenes before night. It was planned to have the company, numbering 170 people, leave on a special train for Los Angeles the following morning.

But the sun came out unexpectedly, with the result that Cruze finished taking the scenes by 3 p. m. He decided to leave at once—and Schwartz, after the fashion of assistant directors, had to see that the decision was carried out.

By 5 p. m. here is what had happened:

The special train was on the track; 170 people had checked out of their hotels and were leaving for the station; transportation was ready, and berths assigned; all the hundreds of costumes worn by the extras were packed in boxes and aboard the baggage cars, as were thousands of individual properties used on the big Sacramento street set. And there was no fuss, no shouting, no slip-up. Every person, every costume, and every piece of property was there.

That's why the Cruze unit is ready to elect Schwartz quartermaster general in event of war. They think he could move troops just as rapidly.

"The Pony Express," which comes to the..... Theatre on..... is one of the biggest Paramount productions of the year. The cast features Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery. Walter Woods and Henry James Forman are co-authors of the story.

When Betty Compson First Arrived in Hollywood

Betty Compson took no chances when she went to Hollywood.

She had been playing the violin on the stage for a short time when she was told her she

should go into the movies.

Apparently he meant it, for several months later when she was home in Salt Lake she got a telegram from Christie offering her \$40 a week to work in comedies.

A consultation of family and friends was held. Betty decided she would try it. But she intended to take no chances.

So she bought a round trip ticket. She still has the return part. It is one of her most prized souvenirs.

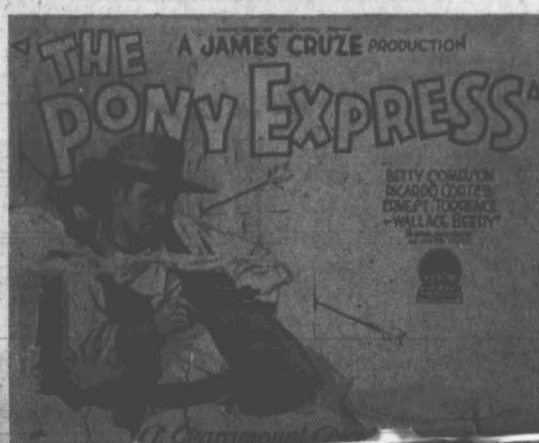
She didn't even use it when she returned to Salt Lake recently, enroute for Cheyenne, Wyoming, where her husband, James Cruze, and his Paramount company were preparing to film scenes for "The Pony Express," Cruze's new western epic. Miss Compson plays the role of Molly Jones, the heroine of the story.

"I was frightened at coming to Hollywood, and even more dubious about going into the movies. I was a violinist, not an actress. And I was afraid they would find me out, and I'd be out of a job—in Hollywood and far from home. So I went with my return fare, all ready to come right back."

Instead of getting out of a job, Betty made good so rapidly that she soon found herself in the brilliant role of the woman in "The Miracle Man." Since then she has played in numerous Paramount pictures. But she rates her part in "The Pony Express" as the greatest she has had since "The Miracle Man."

In addition to Miss Compson, Ricardo Cortez, Ernest Torrence, and Wallace Beery are featured in the cast of the picture, due at theon..... The screen play is by Walter Woods, from an original story by himself and Henry James Forman.

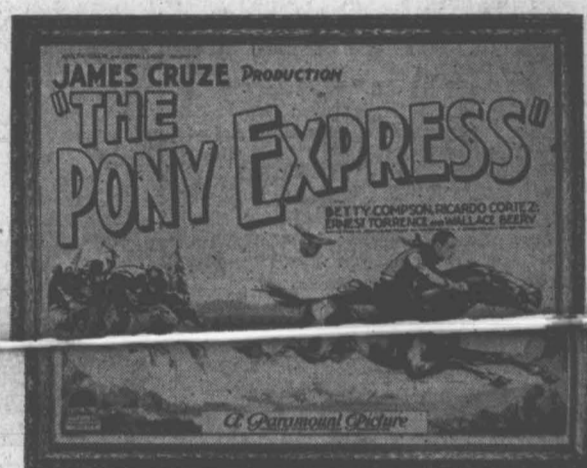
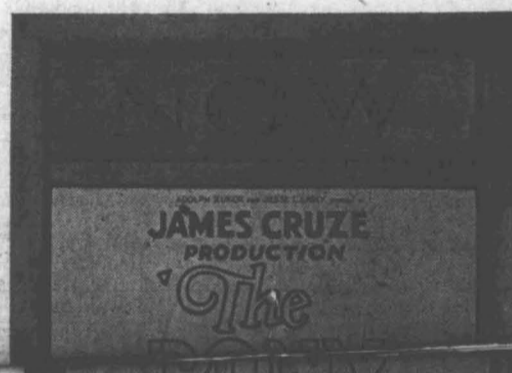
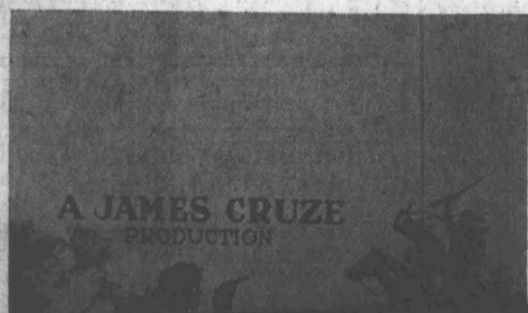
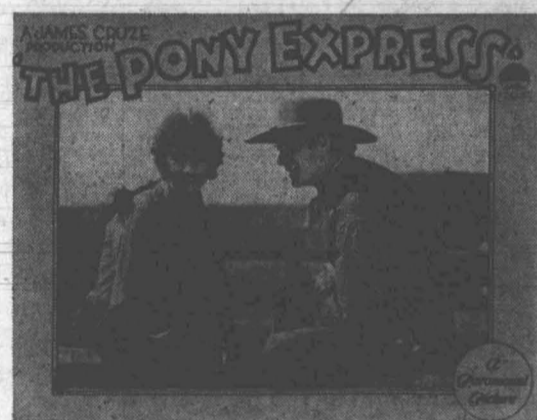
Colored Lobby, Insert and Window Cards—Slide



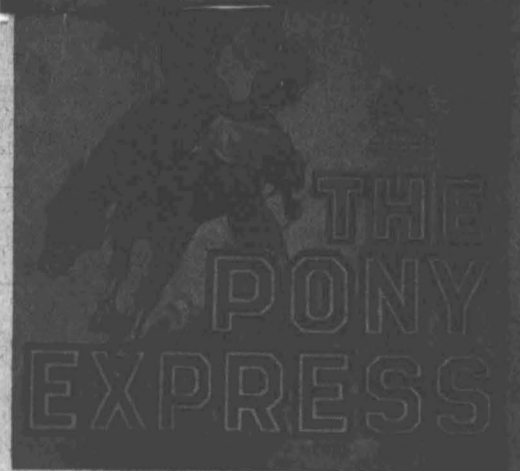
LOBBY CARDS

Set of eight colored lobby cards—each 11" x 14".

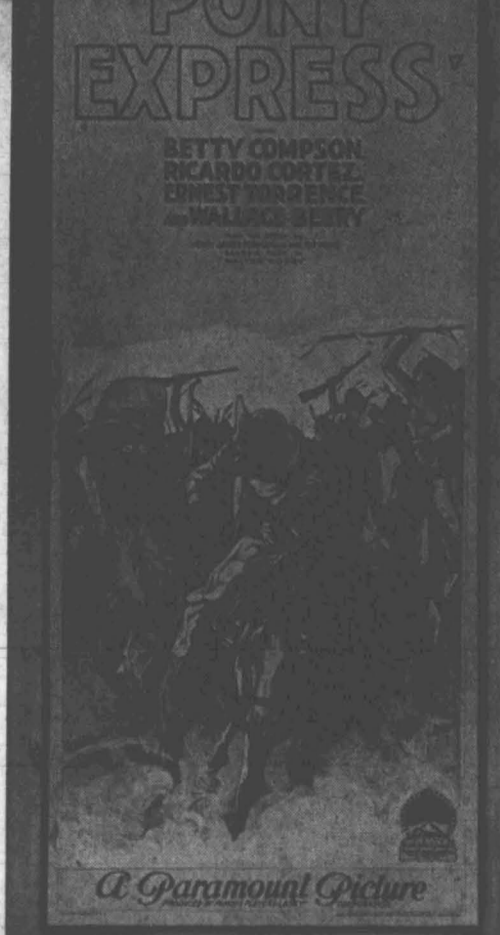
Pep up your lobby and pull in the crowds.



Colored Lobby Card (22" x 28") A

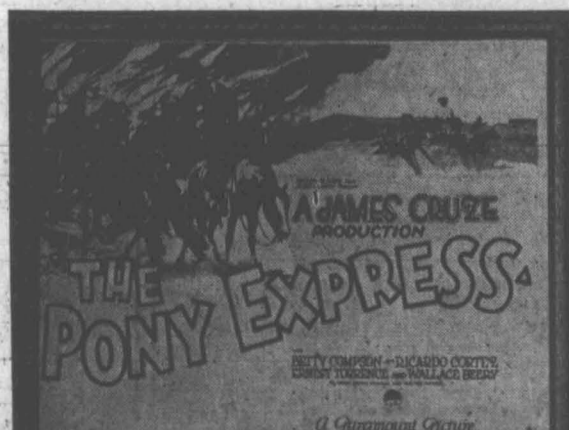
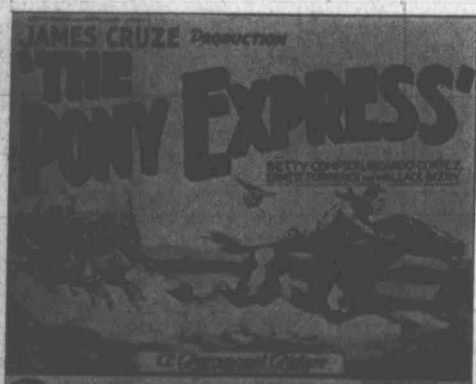


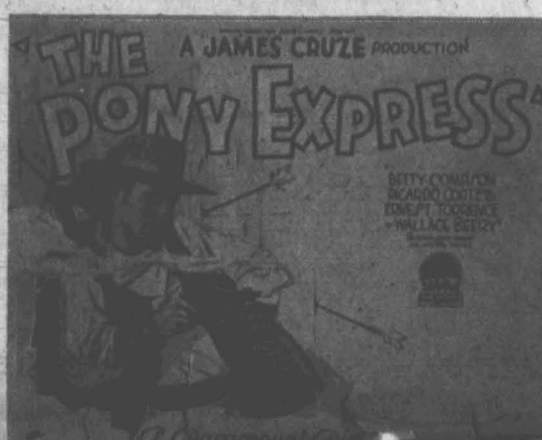
Window Card



SPECIAL!

In addition to the regular 11x14 lobby cards, you can secure a set of special 14 x 17 enlarged stills. \$1.00 apiece, or \$6.00 for complete set of eight. Frames to fit these are 35c each.

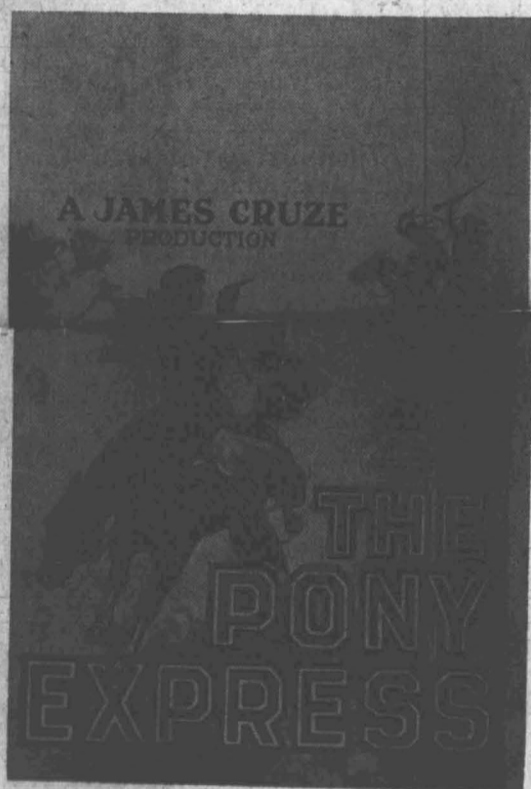




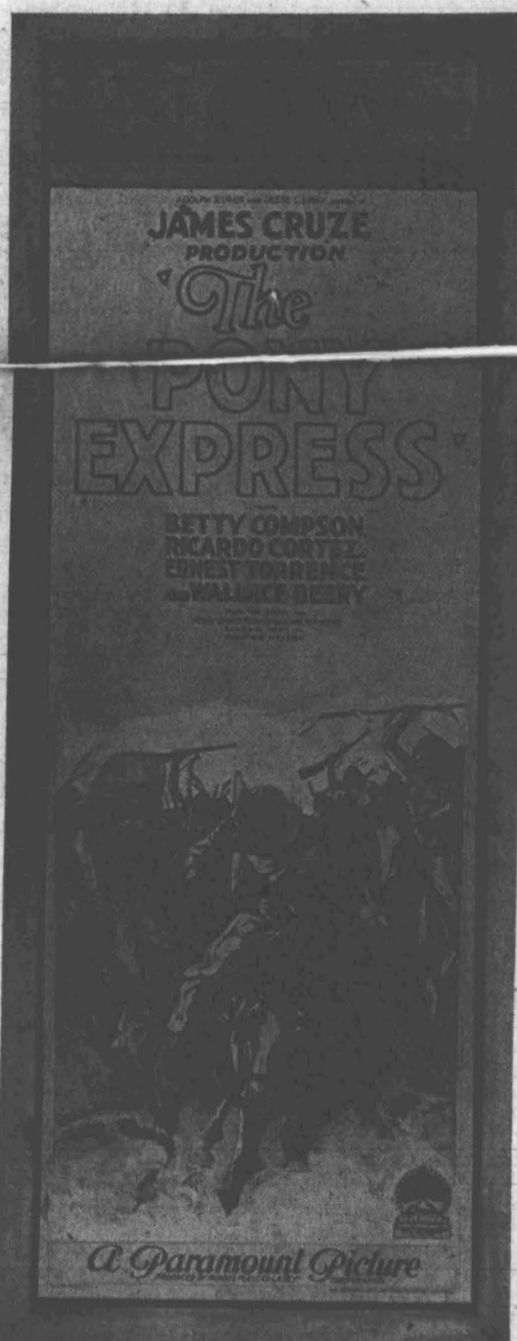
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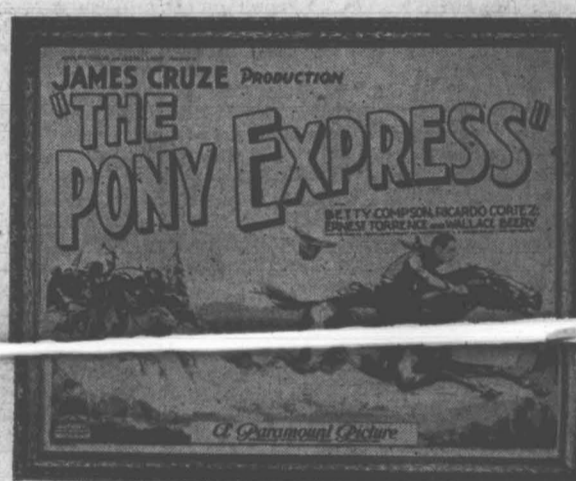
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Window Card



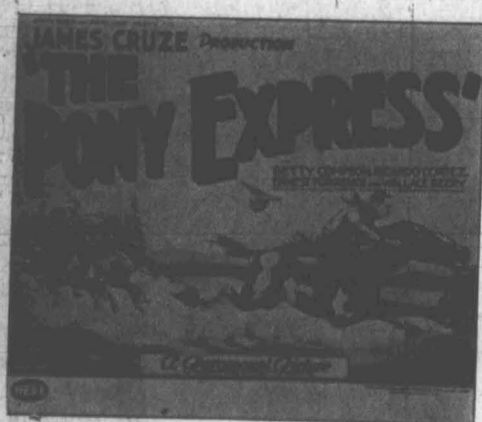
Colored Insert Card



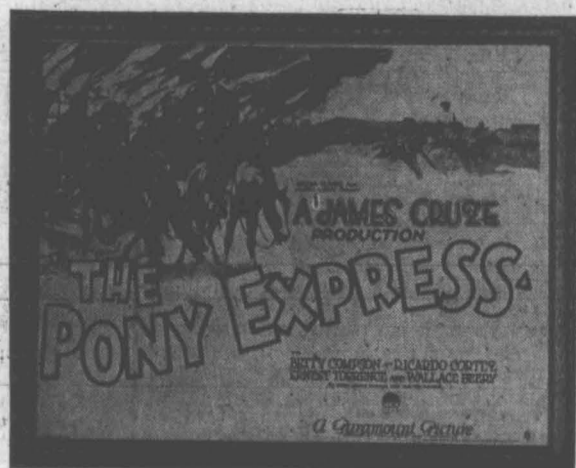
Colored Lobby Card (22" x 28") A

SPECIAL!

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Announcement Slide



Colored Lobby Card (22" x 28") B

Paramount Advertising Will Put It Over

JAMES CRUZE'S SUCCESSOR TO "THE COVERED WAGON"

THE Pony Express rides again! Across 2,000 miles of danger-swept wilderness, to eternal glory! Against this inspiring panorama, James

Cruze has produced the Great American Super-Picture! More spectacular and thrilling than "The Covered Wagon." And a bigger love story.

WITH
BETTY COMPSON
RICARDO CORTEZ
ERNEST TORRENCE
WALLACE BEERY

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY



A
Paramount
Picture

"THE PONY EXPRESS"

Screen play by Walter Woods

From the story by Henry James Forman and Walter Woods

Four-column Newspaper Advertisement 4A

Miniatures

The miniature is an actual snapshot about 2" x 3" in size and autographed. Backs blank for imprinting.

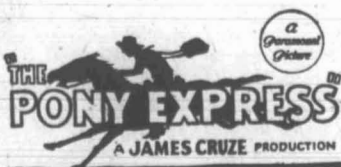
They are available on 28 Paramount players, including those featured in "The Pony Express."

Great for merchant tie-ups, contests, programmes, etc.

Price to exhibitors is \$10.00 per 1,000, which expense can easily be met by merchants who tie in on it.



Midget Cut 1MA



Midget Cut 1MB



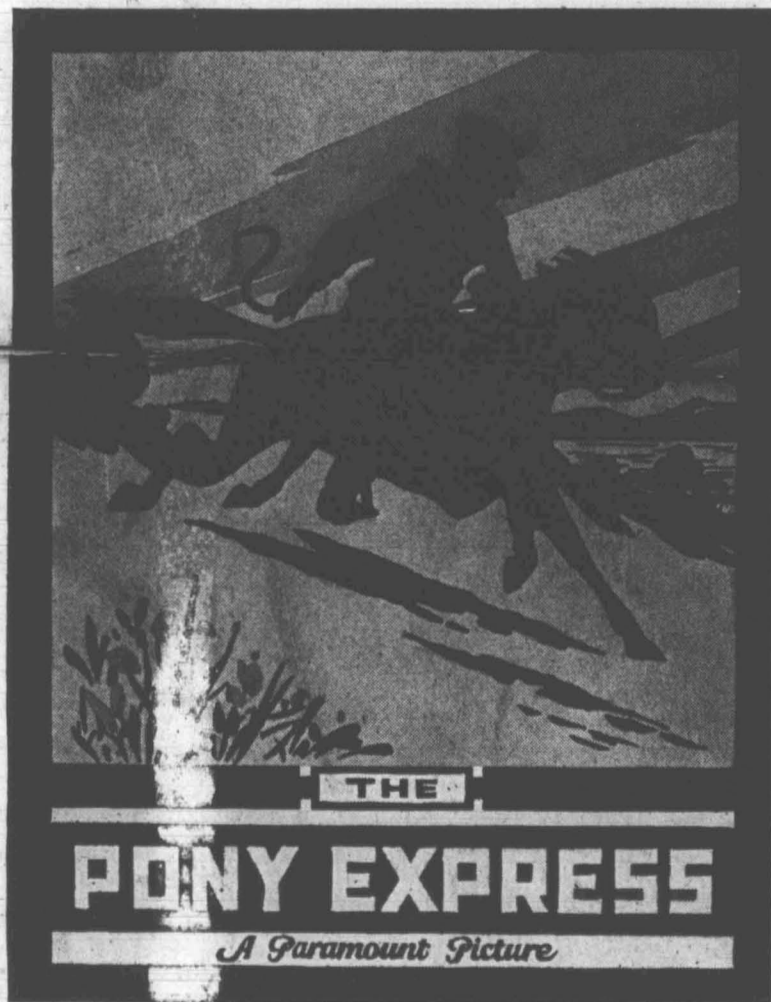
Trailers

National Screen Service, Inc., in co-operation with Paramount's Advertising Department, has made two high-grade trailers on "The Pony Express."

One is a Service Trailer, 75 feet long, including titles and carefully selected punch scenes from the picture.

The other is a Super De Luxe Trailer, containing marvelous shots from the film.

Branch offices listed in price schedule on page 14.



THE above cut shows the cover of the special de luxe herald on "The Pony Express." Actual size, 4 1/2" x 6".

The original is an eye-filling color combination. To get the full effect, you have to see it. Ask for a sample at your local exchange.

Double-page center spread is packed with ticket-selling scenes and copy. Back page blank for imprinting.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

JAMES CRUZE'S SUCCESSOR TO
"THE COVERED WAGON"

**"THE
PONY
EXPRESS"**

with
**BETTY
COMPSON
RICARDO
CORTEZ
ERNEST
TORRENCE
WALLACE
BEERY**



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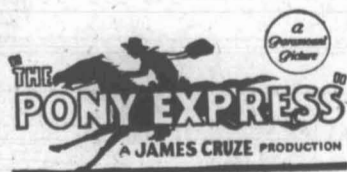
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Midget Cut 1MA



Midget Cut 1MB



Midget Cut 1MC

Trailers

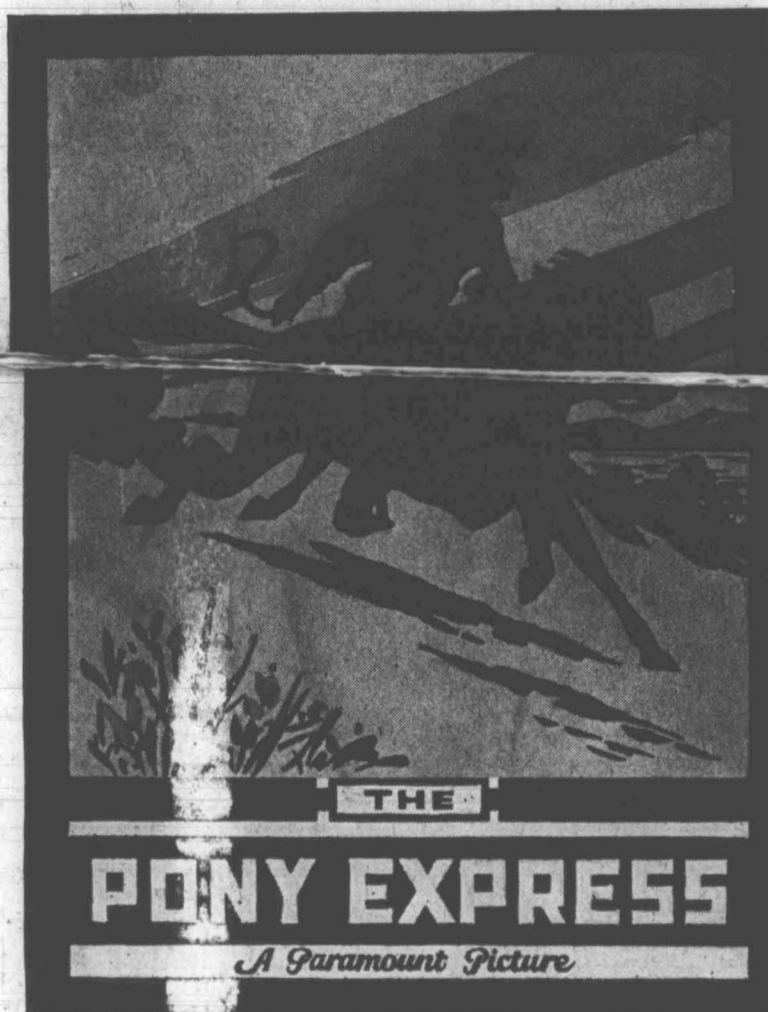
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Only \$6.00 per 1,000.

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JAMES CRUZE'S SUCCESSOR TO
"THE COVERED WAGON"

"THE PONY EXPRESS"

with
BETTY COMPSON
RICARDO CORTEZ
ERNEST TORRENCE
WALLACE BEERY



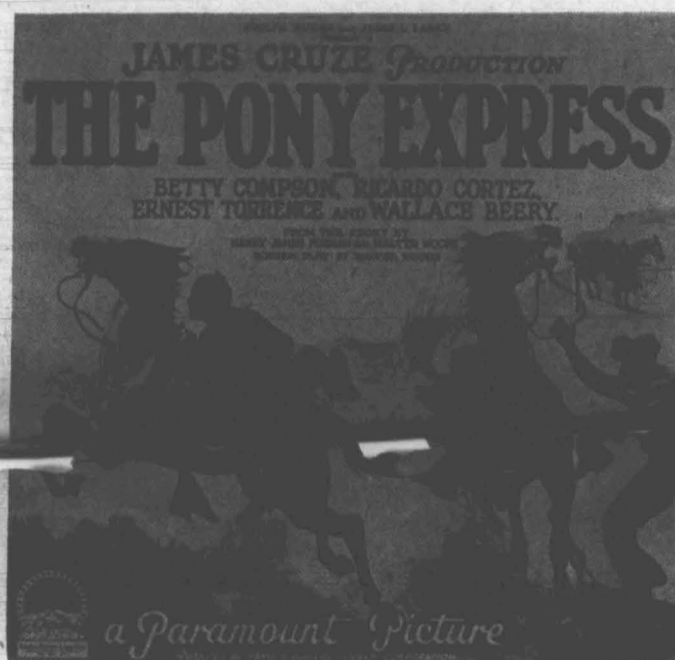
A Paramount Picture

One-column Press Ad 1A

The Punch of the Picture in Flashy Posters



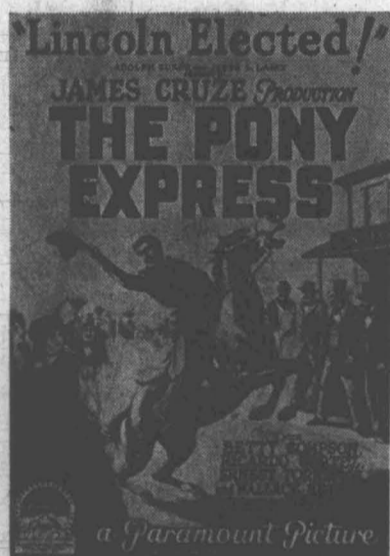
Three Sheet Poster 3A



Six Sheet Poster 6A



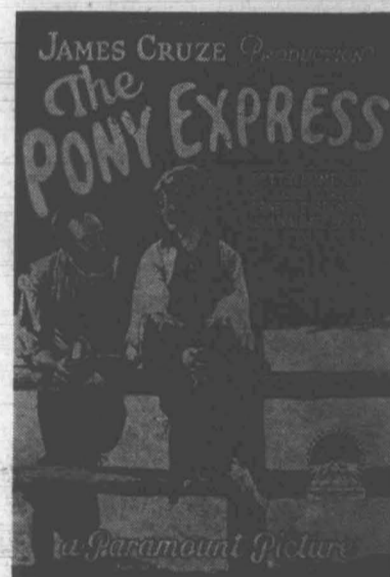
Three Sheet Poster 3B



One Sheet Poster 1B



Six Sheet Poster 6B



One Sheet Poster 1C

BIG NATIONAL TIE-UP



PARAMOUNT'S exploitation department has effected a national tie-up with the POSTAL TELEGRAPH COMPANY on "The Pony Express."

The window poster, sized to fit the standard window frame, is illustrated above. The Postal Telegraph Company has sent two of these to every one of its branches in the United States and has notified its managers to keep watch for the dates of local showings of "The Pony Express" and to display the posters prior thereto.

Get in touch with your Paramount exploiteer or even call up the Postal manager yourself and see if you cannot effect

Advertising Price List

Note:—Owing to duty, additional transportation charges, and the prices quoted below do not apply to Canada. Get Canadian Price List from your Exchange.

FOR OUTDOOR ADVERTISING—POSTERS

One Sheet (1A, 1B and 1C)	\$.15
Three Sheet (3A and 3B)	.45
Six Sheet (6A and 6B)	.90
Twenty-four Sheet (24A, 24B and 24C)	2.40
3' x 10' Banner	2.00

PHOTOS FOR YOUR LOBBY

22 x 28 (Colored) (Two Styles)	.40
11 x 14 Set of Eight (Colored)	.60
Enlargements (Each)	1.00
(Set of Eight)	6.00

FOR NEWSPAPER ADS—ADVERTISING CUTS

One Column	.35
Two Column	.65
Supplementary (two column)	.25
Midgets	.15

MATS, ADVERTISING, PRODUCTION, ETC.

One Column	.05
Two Column	.10
Two Column Supplementary	.10
Three Column	.15
Four Column (Adv. Only)	.25
Seven Column (Adv. Only)	.50

FOR GENERAL EXPLOITATION

GILT-EDGED FRAMES (Size 17 x 43 in.)	1.50
Insert Cards (14 x 36 in. to fit above)	.25
22 x 28 Gilt Frames	1.50
Combination Lobby Frames	2.00
Cardboard Frames for Stills	.15
Frames for Enlargements	.35
Herald, per thousand	6.00
Rotogravure Magazine, per 1,000	7.50
Miniatures, per 1,000	10.00
Window Card	.07
Announcement Slide	.15
Publicity Photos	.10

Trailers—National Screen Service
126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.



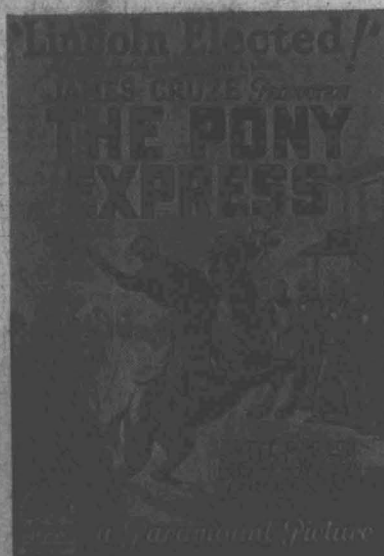
Three Sheet Poster 3A



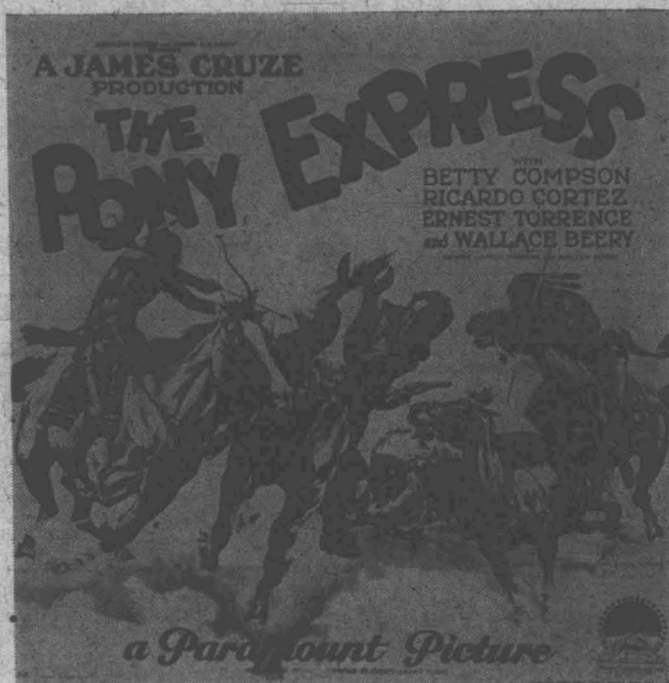
Six Sheet Poster 6A



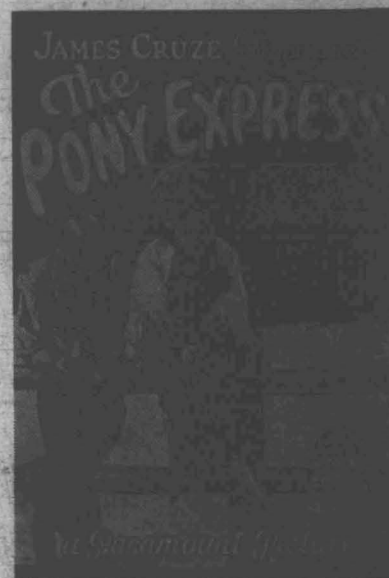
Three Sheet Poster 3B



One Sheet Poster 1B



Six Sheet Poster 6B



One Sheet Poster 1C

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Trailers—National Screen Service

126 W. 46th St., New York City
845 So. Wabash Ave., Chicago, Ill.
917 So. Olive St., Los Angeles, Cal.

PRESS BOOKS AND MUSIC CUES ARE GRATIS.

Synopsis Stories, Brief Program Paragraphs

A Notable Cast In Paramount's "Pony Express"

Betty Compson, Ricardo Cortez,
Ernest Torrence, Wallace
Beery Featured

A NOTABLE cast has been assembled in James Cruze's new Paramount production, "The Pony Express," to be shown at the..... Theatre on.....

Betty Compson has the leading part as the heroine of the story, a pony express rider. Ernest Torrence, as Ascension Jones, is a blacksmith and religious fanatic. Wallace Beery has a part which scintillates with real humor throughout. All four players are featured in the principal roles of the production, written for the screen by Walter Woods from the story by himself and Henry James Forman.

George Bancroft, veteran character actor, has the important part of the villain, Jack Slade, Superintendent of the Overland Stage in Julesburg.

An interesting characterization is that of the half-breed Indian, Charlie Brent, played by Frank Lackteen. John Fox, Jr., who has grown considerably since he played the part of the tobacco-chewing boy in "The Covered Wagon," also has an important part in the story.

Al Hart has the role of Senator Glen, William Turner the part of William Russell, and Rose Tapley is the aunt.

Baby Vondell Darr and Charles Gerson complete the line-up.

James Cruze's Successor To "The Covered Wagon"

(Synopsis Story)

"The Pony Express," produced for Paramount by James Cruze and opening a run of..... days at the..... Theatre on....., is a well-knit and thrilling story of the West just prior to the election of President Lincoln, when California was hesitating between North and South, showing the inauguration and operation of the famous Pony Express and giving a glimpse of the young Mark Twain.

Jack Weston, a debonair gambler and a dead shot, has been condemned to die because of his anti-who leads the Southern cause in California, but he escapes and goes to Julesburg, where he becomes a Pony Express rider.

His rival for the hand of Molly Stevens is Slade, superintendent of the Overland Stage Company, a notorious "bad man" who tries to discredit Weston in the eyes of Molly and who later makes an unsuccessful attempt on his life. Slade has arranged with Glen to suppress the news of Lincoln's election in order that California may be swung over to the Southern side, this state being an important factor in the fight against slavery.

The story tells of the defeat of Slade's plans by Weston's wit and daring. Weston assists in the defense of Julesburg against a band of Indians led by a half-breed in league with Slade. Weston wins the girl and is later elected to political office.

This is a story combining historical fact with the element of romance that distinguished the West of former days.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are featured in the cast of the production. The story is by Henry James Forman and Walter Woods.

PROGRAM SHORTS

BRIEF newsy paragraphs about "The Pony Express" to run in house organs. Simply add play dates. Write your own catch heads.

James Cruze is lucky.

Just before he started to take the first scene, depicting Julesburg, Colorado in 1860, in "The Pony Express," he stumbled on a horseshoe.

It had been lying half covered with the buffalo grass of the plains for years, and was old and rusty. But Cruze promptly picked it up and

And after that the "breaks" seemed to come his way. The weather was ideal throughout for shooting pictures, the film turned out beautifully when given a preliminary showing, and his company worked so perfectly that he completed much of the work several days before he had expected to.

That's why no one can tell Cruze he wasn't lucky when he picked up a horse-shoe before the first shot.

Vondell Darr, 5, declared to be the most beautiful child in Hollywood, has a unique role in "The Pony Express," James Cruze's historical epic for Paramount. Although she plays an important role in the picture, and is adopted and cared for by Wallace Beery, she has no name.

The reason is that she is rescued after an attack on a wagon train by Sioux Indians by Wallace Beery, who has seen a covered wagon running away and has stopped the horses. All the people in the wagon train have been killed, and the little girl has been saved only by the runaway. She does not know her name.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are featured in the cast of the story, which was written as a screen play by Walter Woods from an original by himself and Henry James Forman.

The biggest battle staged in 40 years between United States soldiers and Indians was fought near Cheyenne, Wyoming, recently during the filming of "The Pony Express," James Cruze's new western epic for Paramount. More than 1000 Sioux Indian braves from the Pine Ridge, North Dakota reservation, and 700 United States cavalymen from Fort D. A. Russell took part. The soldiers were dressed in the old blue Civil War uniforms.

Johnny Fox, the tobacco-chewing boy of "The Covered Wagon," plays the part of young Billy Cody, 14 years old, in James Cruze's western

epic for Paramount "The Pony Express." Johnny is a boy scout, and it was largely from the career and inspiration of Buffalo Bill's life that the organization drew its code—in fact almost the name itself. Young Cody got his first job at 14 riding one of the dangerous runs on the Pony Express.

of property were used during the filming of "The Pony Express," James Cruze's newest Paramount picture. Most of the properties were old western relics of the period of 1860. Although the properties were shipped more than 3000 miles by train and truck to locations at Sacramento, California, and Cheyenne, Wyoming, not one important piece was lost or destroyed, according to Cruze's head property man.

Ian Torrence, 18, got his first touch of life as a movie actor by playing the part of an extra in "The Pony Express," James Cruze's western epic, in which his distinguished father, Ernest Torrence, plays one of the featured roles. Last year young Torrence worked in the property department during the making of "North of 36," which also featured his father.

"Being an extra is a great life," said Ian with enthusiasm, "and I like to work with dad. I must confess he's the actor I'm fondest of."

James Cruze, with most other directors, has come to believe that almost every man, woman and child has a scenario tucked into his pocket.

Recently a carpenter in Sacramento called up on the telephone and requested a ten minute interview with him to explain "a great idea for a picture."

"We are looking for great ideas," Cruze explained, "but, e-r-r, could you just tell me briefly what this scenario is about?"

"Yes!" the carpenter leaped to reply. "It has all the elements of a great picture: Romance, adventure—and period furniture."

One of the features of the Cheyenne location where James Cruze made many scenes for his forthcoming western epic, "The Pony Express," was the almost daily presence on the set of United States Senator Francis E. Warren, of Wyoming, and Mrs. Warren. Senator

Warren, who is 81, is the oldest member in point of service in the senate, and is one of the most influential men in that body.

He is an old pioneer, having come west and settled in Wyoming shortly after the civil war, entering the cattle business.

"This really looks like old times to me," he told Cruze. "When I go into this town representing old Julesburg, Colorado, it almost makes me feel young again. I've seen a dozen towns just about like it in the old days, although I never saw Julesburg at that period. It was burned by Indians just before I came west, and when they rebuilt it they moved it to another location."

"Well, we're going to burn this one for you—just to make it true to history," replied Cruze.

Old Stage Lines Put Into Operation for "Pony Express"

The first Concord stagecoaches to operate on regular schedule for many years were put into operation near Cheyenne, Wyoming, and Sacramento, California, by James Cruze during the filming of his new western epic, "The Pony Express."

Stage lines that had been abandoned for years were again put into operation, and the stages whirled in and out of "Sacramento" and Julesburg, Colorado, with the old time regularity and picturesqueness.

Six different types of stagecoaches were used, all of them either original coaches of 1860 revived for the occasion, or exact reproductions of such coaches from photographs and specifications.

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A SCENE FROM JAMES CRUZE'S PARAMOUNT PRODUCTION "THE PONY EXPRESS"

A Notable Cast In Paramount's "Pony Express"

Betty Compson, Ricardo Cortez,
Ernest Torrence, Wallace
Beery Featured

A NOTABLE cast has been assembled in James Cruze's new Paramount production, "The Pony Express," to be shown at the..... Theatre on.....

Betty Compson has the leading part as the heroine, Molly Stevens. Ernest Torrence, as Ascension Jones, is a blacksmith and religious fanatic. Wallace Beery has a part which scintillates with real humor throughout. All four players are featured in the principal roles of the production, written for the screen by Walter Woods from the story by himself and Henry James Forman.

George Bancroft, veteran character actor, has the important part of the villain, Jack Slade, Superintendent of the Overland Stage in Julesburg.

An interesting characterization is that of the half-breed Indian, Charlie Brent, played by Frank Lackteen. John Fox, Jr., who has grown considerably since he played the part of the tobacco-chewing boy in "The Covered Wagon," also has an important part in the story.

Al Hart has the role of Senator Glen, William Turner the part of William Russell, and Rose Tapley is the aunt.

Baby Vondell Darr and Charles Gerson complete the line-up.

James Cruze's Successor To "The Covered Wagon"

(Synopsis Story)

"The Pony Express," produced for Paramount by James Cruze and opening a run of..... days at the..... Theatre on....., is a well-knit and thrilling story of the West just prior to the election of President Lincoln, when California was hesitating between North and South, showing the inauguration and operation of the famous Pony Express and giving a glimpse of the young Mark Twain.

Jack Weston, a debonair gambler and a dead shot, has been condemned to die because of his anti-slavery views by Senator Glen, who leads the Southern cause in California, but he escapes and goes to Julesburg, where he becomes a Pony Express rider.

His rival for the hand of Molly Stevens is Slade, superintendent of the Overland Stage Company, a notorious "bad man" who tries to discredit Weston in the eyes of Molly and who later makes an unsuccessful attempt on his life. Slade has arranged with Glen to suppress the news of Lincoln's election in order that California may be swung over to the Southern side, this state being an important factor in the fight against slavery.

The story tells of the defeat of Slade's plans by Weston's wit and daring. Weston assists in the defense of Julesburg against a band of Indians led by a half-breed in league with Slade. Weston wins the girl and is later elected to political office.

This is a story combining historical fact with the element of romance that distinguished the West of former days.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are featured in the cast of the production. The story is by Henry James Forman and Walter Woods.

The biggest thing Cruze has done yet is what Paramount claims of "The Pony Express."

PROGRAM SHORTS

BRIEF newsy paragraphs about "The Pony Express" to run in house organs. Simply add play dates. Write your own catch heads.

James Cruze is lucky.

Just before he started to take the first scene, depicting Julesburg, Colorado in 1860, in "The Pony Express," he stumbled on a horseshoe.

It had been lying half covered with the buffalo grass of the plains for years, and was old and rusty. But Cruze promptly picked it up and

And after that the "breaks" seemed to come his way. The weather was ideal throughout for shooting pictures, the film turned out beautifully when given a preliminary showing, and his company worked so perfectly that he completed much of the work several days before he had expected to.

That's why no one can tell Cruze he wasn't lucky when he picked up a horse-shoe before the first shot.

Vondell Darr, 5, declared to be the most beautiful child in Hollywood, has a unique role in "The Pony Express," James Cruze's historical epic for Paramount. Although she plays an important role in the picture, and is adopted and cared for by Wallace Beery, she has no name.

The reason is that she is rescued after an attack on a wagon train by Sioux Indians by Wallace Beery, who has seen a covered wagon running away and has stopped the horses. All the people in the wagon train have been killed, and the little girl has been saved only by the runaway. She does not know her name.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are featured in the cast of the story, which was written as a screen play by Walter Woods from an original by himself and Henry James Forman.

The biggest battle staged in 40 years between United States soldiers and Indians was fought near Cheyenne, Wyoming, recently during the filming of "The Pony Express," James Cruze's new western epic for Paramount. More than 1000 Sioux Indian braves from the Pine Ridge, North Dakota reservation, and 700 United States cavalymen from Fort D. A. Russell took part. The soldiers were dressed in the old blue Civil War uniforms.

Johnny Fox, the tobacco-chewing boy of "The Covered Wagon," plays the part of young Billy Cody, 14 years old, in James Cruze's western

epic for Paramount "The Pony Express." Johnny is a boy scout, and it was largely from the career and inspiration of Buffalo Bill's life that the organization drew its code—in fact almost the name itself. Young Cody got his first job at 14 riding one of the dangerous runs on the Pony Express.

of property were used during the filming of "The Pony Express," James Cruze's newest Paramount picture. Most of the properties were old western relics of the period of 1860. Although the properties were shipped more than 3000 miles by train and truck to locations at Sacramento, California, and Cheyenne, Wyoming, not one important piece was lost or destroyed, according to Cruze's head property man.

Ian Torrence, 18, got his first touch of life as a movie actor by playing the part of an extra in "The Pony Express," James Cruze's western epic, in which his distinguished father, Ernest Torrence, plays one of the featured roles. Last year young Torrence worked in the property department during the making of "North of 36," which also featured his father.

"Being an extra is a great life," said Ian with enthusiasm, "and I like to work with dad. I must confess he's the actor I'm fondest of."

James Cruze, with most other directors, has come to believe that almost every man, woman and child has a scenario tucked into his pocket.

Recently a carpenter in Sacramento called up on the telephone and requested a ten minute interview with him to explain "a great idea for a picture."

"We are looking for great ideas," Cruze explained, "but, e-r-r, could you just tell me briefly what this scenario is about?"

"Yes!" the carpenter leaped to reply. "It has all the elements of a great picture: Romance, adventure—and period furniture."

One of the features of the Cheyenne location where James Cruze made many scenes for his forthcoming western epic, "The Pony Express," was the almost daily presence on the set of United States Senator Francis E. Warren, of Wyoming, and Mrs. Warren. Senator

Warren, who is 81, is the oldest member in point of service in the senate, and is one of the most influential men in that body.

He is an old pioneer, having come west and settled in Wyoming shortly after the civil war, entering the cattle business.

"This really looks like old times to me," he told Cruze. "When I go into this town representing old Julesburg, Colorado, it almost makes me feel young again. I've seen a dozen towns just about like it in the old days, although I never saw Julesburg at that period. It was burned by Indians just before I came west, and when they rebuilt it they moved it to another location."

"Well, we're going to burn this one for you—just to make it true to history," replied Cruze.

Old Stage Lines Put Into Operation for "Pony Express"

The first Concord stagecoaches to operate on regular schedule for many years were put into operation near Cheyenne, Wyoming, and Sacramento, California, by James Cruze during the filming of his new western epic, "The Pony Express."

Stage lines that had been abandoned for years were again put into operation, and the stages whirled in and out of "Sacramento" and Julesburg, Colorado, with the old time regularity and picturesqueness.

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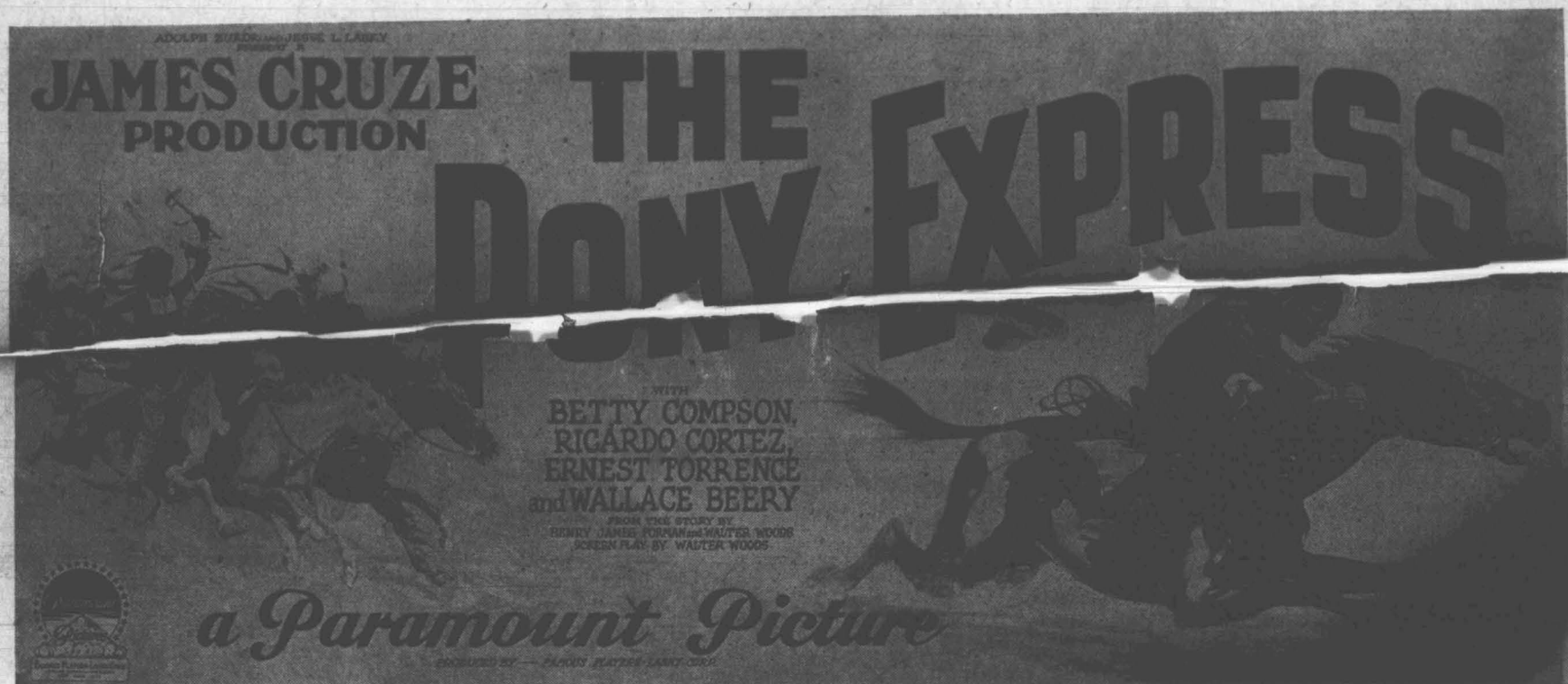
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A SCENE FROM JAMES CRUZE'S PARAMOUNT PICTURE "THE PONY EXPRESS" WITH BETTY COMPSON, ERNEST TORRENCE, WALLACE BEERY AND RICARDO CORTEZ

Three-column Production Mat 3P

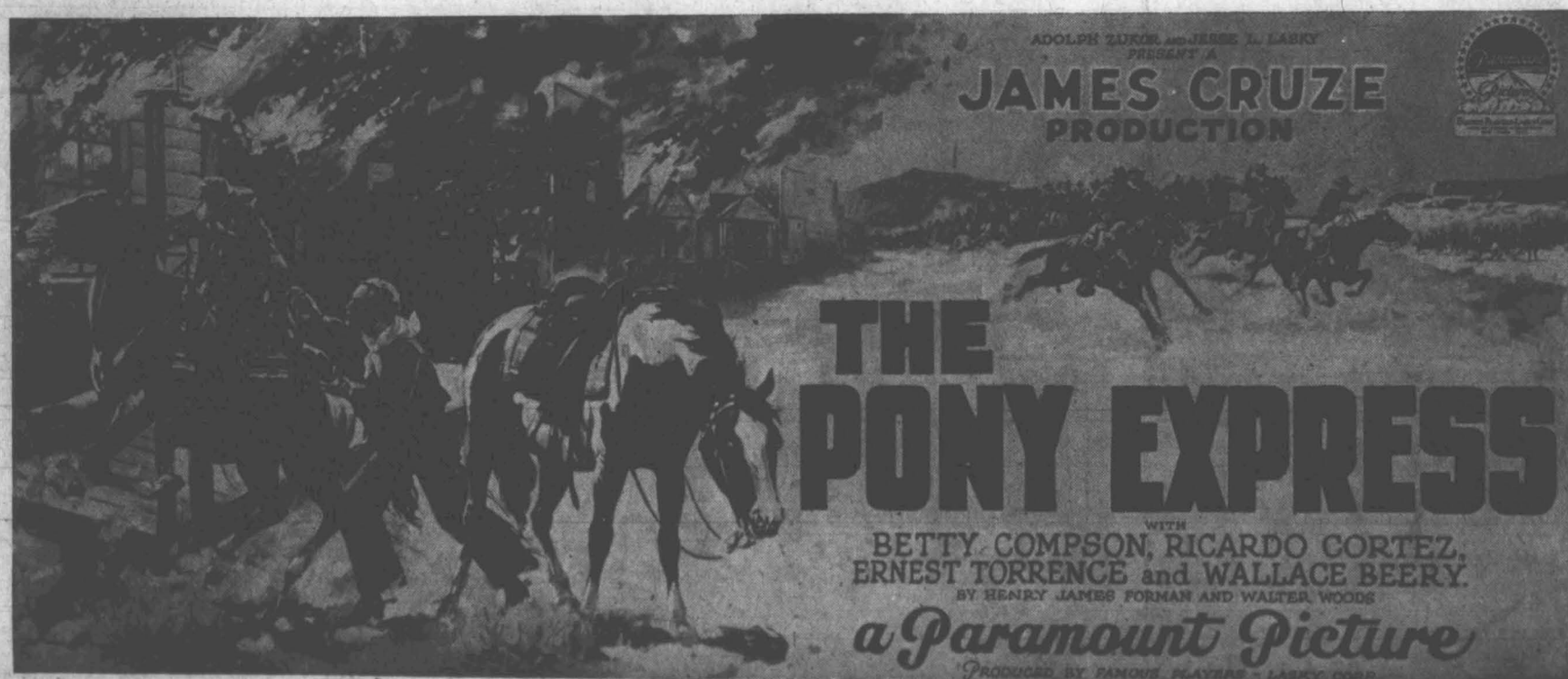
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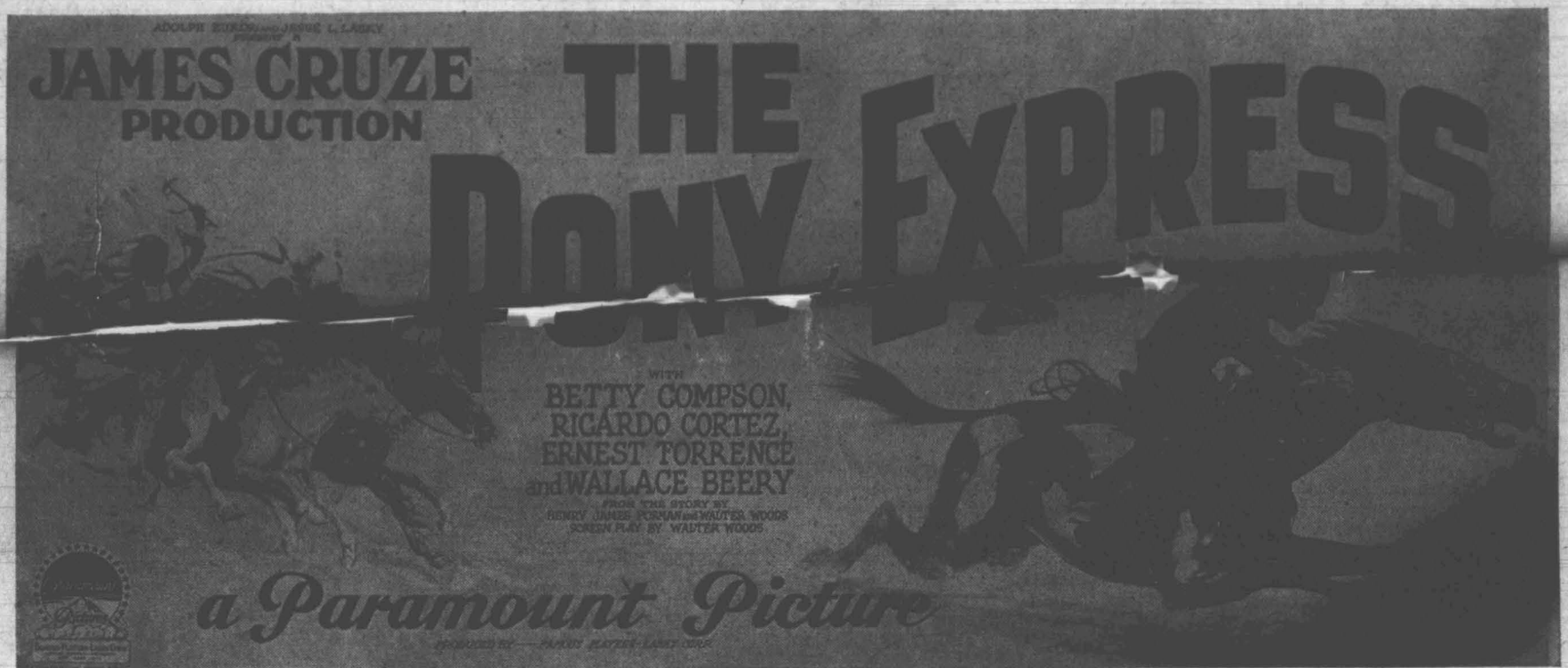
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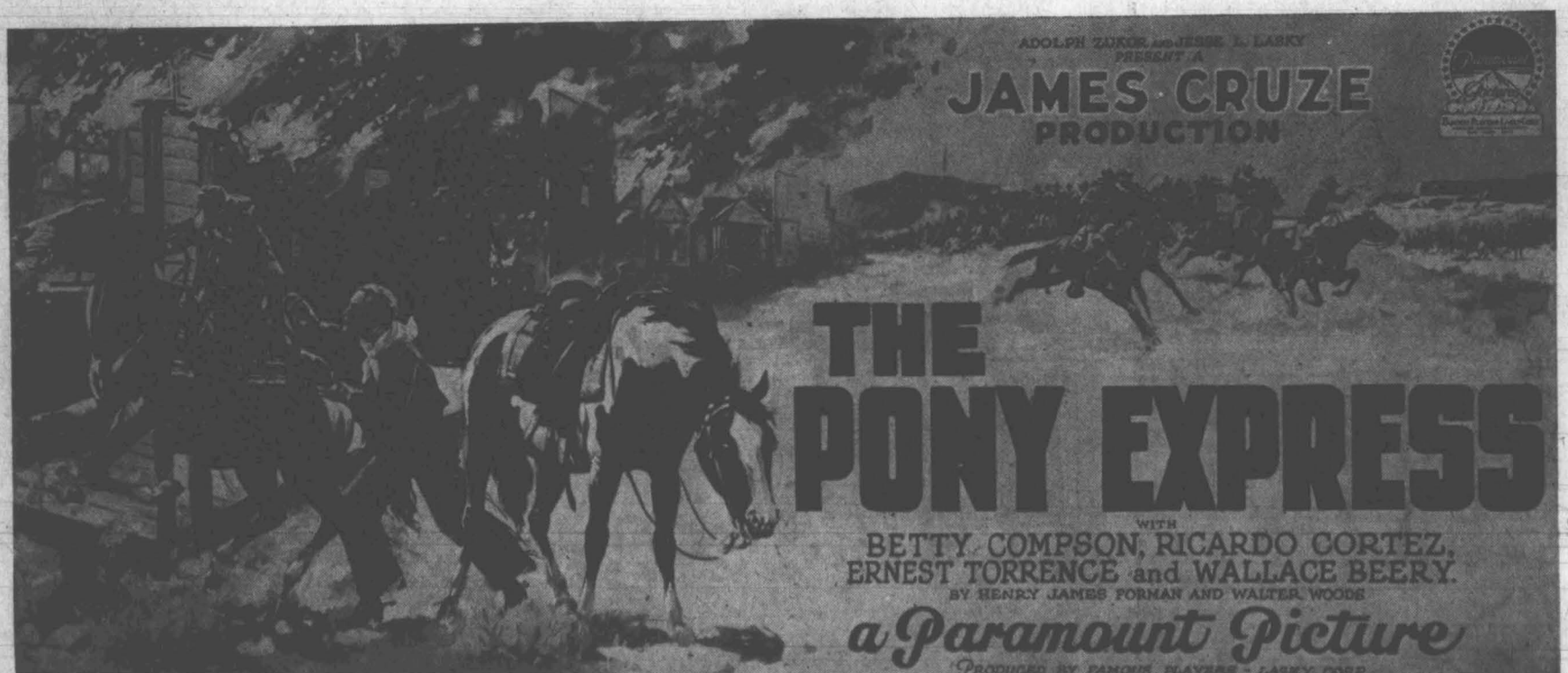
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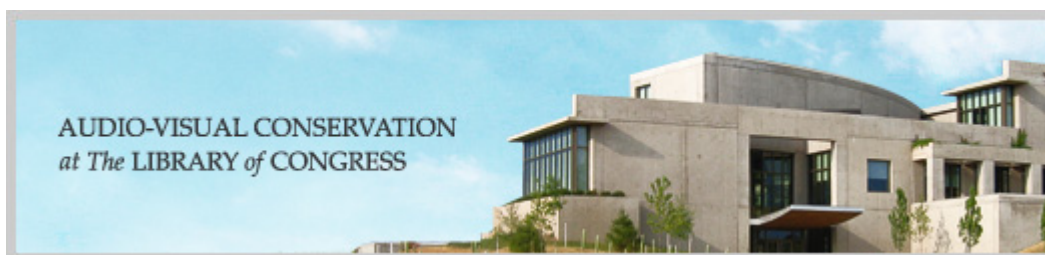
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